



# Bonhams

## Indian, Himalayan & Southeast Asian Art

New York | March 19, 2025







# Indian, Himalayan & Southeast Asian Art

New York | Wednesday March 19, 2025 at 10am

## BONHAMS

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## SALE NUMBER

30446  
Lots 301 - 329

## ILLUSTRATIONS

Front Cover: lot 308  
Inside Front Cover: lot 314  
Inside Rear Cover: lot 311  
Rear Cover: lot 305

## PREVIEW

Friday March 14, 10am-5pm  
Saturday March 15, 10am -5pm  
Sunday March 16, 10am-5pm  
Monday March 17, 10am-5pm  
Tuesday March 18, 10am-5pm

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## Indian, Himalayan and Southeast Asian Art

New York, Paris, Hong Kong

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International Director  
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1 - 300  
No lots

301 □

### A THANGKA OF VAJRAKILA

WEST TIBET OR WEST NEPAL, 13TH CENTURY

Distemper on cloth; verso inscribed in red with multiple lines of Tibetan script arranged in the form of a stupa behind the central figure, comprising verses from the *Pratimoksa sutra*, an offering to *Dharmadhathu*, the 'ye dharma hetu...' Buddhist creed, and the Patience Prayer.

Himalayan Art Resources item no. 1862

Image: 18.5 x 14.76 in. (45.7 by 35.5 cm);

With cloth mounts: 27 1/4 x 17 in. (69.2 by 43.2 cm)

**\$30,000 - 50,000**

**To be sold without reserve**

**無底價拍品**

**普巴金剛唐卡**

藏西或尼泊爾西部 十三世紀

### Published

Amy Heller, *Vajrakila*, Nyon, May 21, 2008.

### Provenance

Carlo Cristi, 2008

The Richard C. Blum and Senator Dianne Feinstein Collection

Depicted with pale blue wings and embracing the goddess Diptachakra is Vajrakila, the embodiment of the same triple-bladed dagger, or *phurba*, he holds in one of his secondary hands. Also known as Vajrakumara, Vajrakila is an important empowerment deity for several monastic orders, including the Sakya, Jonang, Kagyu, and particularly the Nyingma traditions. Located within the painting's periphery is a pandita at the upper right corner who likely represents one of Padmasambhava's eight manifestations as Pema Jungne. Moreover, there are ten other emanations of Vajrakila with animal-faced attendants who surround the center couple, and a retinue of twelve animal-riding deities, one of which imaginatively portrays a multi-headed jackal-like creature in white. Also unique among images of Vajrakila either in paintings or sculpture is the addition of a gold container in Vajrakila's secondary right hand, which likely serves as a vessel with which to hold the *phurba* at certain moments during a ritual.

Similar in spirit and appearance to a Chaturbhuja Mahakala thangka (Bonhams, New York, 20 March 2024, lot 729) this painting blends together the artistic traditions of western Tibet and western Nepal to form a distinctly cosmopolitan milieu. Here, the Nepalese penchant for detail is evident in the flowers gently tumbling within the blue background at the painting's upper and lower registers. On the other hand, the chocolate-brown color of the painting's outer border is a distinct feature of western Tibetan paintings that also appears on two 14th c. paintings sold in Bonhams, Hong Kong: a five-portrait Kagyu lineage thangka in 24 May 2021, lot 8, and a thangka of Chakrasamvara in 1 December 2023, lot 1843. During the 13th and 14th centuries, these western regions were ruled by the Khasa Malla kings, whose aesthetic was formed by the absorption of styles from neighboring kingdoms. The only painting known thus far to bear a Khasa Malla attribution is an inscribed 14th c. painting illustrating the worship of White Tara by King Ripumalla (c. 1300-50) and one of his sons, which is now preserved in the Tibet Museum, Gruyères (ABP 038). Both works showcase an artist trained in the Nepalese tradition, as demonstrated by the matching beaded design of the bangles, armlets, and anklets accentuating their slender fingers and toes.





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**A GILT COPPER ALLOY FIGURE OF TARA**

NEPAL, MALLA PERIOD, 14TH/15TH CENTURY

Himalayan Art Resources item no. 2825

3 1/2 in. (8.9 cm) high

**\$10,000 - 15,000**

**銅鑲金度母像**

尼泊爾 馬拉時期 十四/十五世紀

**Provenance**

Private Collection, California, since 1981

Of all the magnificent sculpture coming from the Indo-Himalayan region, Nepalese works of art are revered for their aesthetic refinement. Their sense of warm richness and mannered finesse used to languidly depict divine beings comes from the modelling of the body opulently overlayed with surface details, including semi-precious stones and incised patterns. This balance between body contouring and textural ornamentation, a hallmark of Nepalese art, is subtly revealed in this diminutive figure of Tara. She sits with her right leg dangling over the lotus base in the posture of royal ease, wearing the ornaments of a goddess decorated with inlaid semi-precious stones and a incised floral dhoti. From this unencumbered pose, she outstretches one hand in the gesture of charity, an emblematic mudra expressing Tara's compassionate virtues.

For such a small figure, the sensitive modelling shows harmonious contouring of the body. Her taut yet fleshy figure is evident in the slight tilt of her left shoulder and her upturned toes of her left bent leg. Her small stature is echoed in another standing Tara from The Cleveland Museum of Art (1972.364), though the ornamentation is more refined in this seated sculpture. Both images reveal a gentle countenance with heavy lidded eyes and full lips, a stylistic inheritance from Indian Gupta and Pala period sculpture.

In the Kathmandu Valley, the sixteen-year-old Buddhist goddess Tara was worshipped with immense fervor, with devotional sculptures of her likeness reaching an artistic denouement in the Early Malla Period (13th-14th century). The triple strand necklace, tri-lobed crown with central medallion encompassed in a crescent moon shape, and floral patterning incised along the dhoti here correlates to a larger Tara of the period (Bonhams, New York, 21 March 2023, lot 513). In both large and small format, her promise of protection extended beyond Buddhist circles into Brahmanical and regional sects, with her limitless boons available to all those who worshipped her in the Kathmandu Valley.





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**A PORTRAIT THANGKA OF AN EARLY TIBETAN TEACHER,  
POSSIBLY CHENNGA TSULTRIM BAR**

LATE 12TH/EARLY 13TH CENTURY

Distemper and gold on cloth; verso inscribed with abraded consecrations in red Tibetan script.

Himalayan Art Resources item no. 1846

52 x 32 1/4 in. (132 by 82 cm)

**\$100,000 - 150,000**

西藏上師肖像唐卡 或為京俄瓦

十二世紀晚期/十三世紀早期

**Provenance**

European Collection

Chino Roncoroni, 2017

The Richard C. Blum and Senator Dianne Feinstein Collection

At the center of this painting sits a grand lama. He wears the red and orange robes of an ordained teacher and holds a mala draped through his hands as they unfold in the gesture of teaching. His face turns to the left in a three-quarter profile, exposing a rounded and broad chin. He is surrounded by diminutive deities, Indian siddhas, and Indian and Tibetan monks wrapped in orbled leaves set against a blue background of floating flowers in a style that recalls Indian manuscripts and in a format that designates early Tibetan portraiture of great masters as enlightened beings. The iconography and style parallel dates to other lama portraits of the late 12th/early 13th century, although both the lama's identity and associated order remain an enigma.

Due to shared features with another lama portrait at the Metropolitan Museum of Art (Fig. 1; 1991.152), the subject of the painting has previously been identified as Chennga Tsultrim Bar (1038-1108), a teacher of the Kadam school. Both images have similarly balding pates, a pronounced jawline, and hold malas between their fingers. The identification of the Metropolitan Museum painting originates from the inscription at the back which names Chennga Tsultrim Bar and references its intended placement. Interpretations of the inscription by David Jackson suggest that Chennga Tsultrim Bar is not only the consecrator, but also the subject of the portrait. (Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 71-73, fig. 3.3). In the same publication, he also remarks that the figure remains unidentifiable, though is likely a monk from the Kadam order (ibid, 2011, p. 38, fig. 2.30). This correlates more closely to what Casey articulates, concluding that although there are no distinguishing features to clearly identify the figure, Tsultrim Bar's name historically associates the lama to the Kadam order (Casey, *Taklung Painting: A Study in Chronology*, Vol. I, 2023, p. 126-130). If the assumption is that these two portraits represent the same lama based on the parallels in physiognomy and placement of the mala, then it would also assume this lama's connection to the Kadam order.



Fig. 1:

**PORTRAIT OF A LAMA,  
POSSIBLY DROMTON  
TIBET, LATE 11<sup>TH</sup> CENTURY**

18 1/4 x 14 1/4 in. (46.4 x 36.2 cm)  
The Metropolitan Museum of Art  
(1991.152)





The inscription along the verso of this painting is too worn to find any consecratory clues, and there are other known examples of lamas holding malas as well (ibid, Vol. I, 2023, p. 208, no. 12), giving an even more limited scope in the identification of this lama. This leaves the accompanying retinue as indicators of the figure's lineage and associated order. In the outer registers along the top and sides emanating from Maravijaya Buddha and a Vajradhara at center are six mahasiddhas, eight Indian monks who can be identified by their exposed shoulders, eight Tibetan monks who wear sleeveless vests beneath their outer robes, and one Tibetan monk wearing an unusual flat hat. Appearing along the throne back above the lama's shoulders are six more monks, three of Indian origin and three dressed in the Tibetan style. One of the Tibetan monks with a darkened beard resembles Phagmodrupa, although no other Kagyu lineage figures appear in this painting. Neither though does Dromton, the main teacher of Chennga Bar and original disciple of the great Indian master Atisha (982-1054). His distinguishing features of layman's robes and curly locks do not relate to any of these subsidiary figures. While lineage ties remain vague, there is a clear integration between both Indian and Tibetan monks, correlating to a period of revival of Buddhist teachings in Tibet beginning in the 10th century. To establish this Buddhist foundation, Tibetans looked towards the purity of the teachings from its motherland in India.

Much of the credit for establishing this foundation of monastic culture in Tibet, and subsequently visual tradition was the great Indian master Atisha. It is documented that Atisha commissioned several paintings from Vikramashila monastery where he was a senior hierarch. One such surviving manuscript from the monastery in Bihar dated to the 12th century, shows an apparent connection in stylistic rhetoric between the Indian painting tradition and this portrait (Kossak, *Painted Images of Enlightenment*, 2010, p. 28, fig. 15). The combination of Bihari and Bengali motifs, evident in decorations of the throne, the blue background, the application of palm leaves, and the lower register of deities derive from this Northeastern Pala tradition. The throne setting bearing an alternating red and blue oblong semi-circle motif along the cornices correspond both in pattern and in design to the Tara image from the manuscript. In a leaf from a 10th century manuscript depicting the Buddha's birth and an allegory of generosity (University of Cambridge Library, <http://cudl.lib.cam.ac.uk/view/MS-ADD-01464/256>), the saturated blue background peppered with floating red flowers acts as the model for the similar color palette and floral design in the background of this painting.

Although the Tibetans emulated these authentic Indian styles, much of these iconographic and stylistic adaptations were employed as support for a growing monastic culture where the hierarch and his lineage were of dominating importance. Such a period included the founding of many, potentially hundreds of monasteries of great diversity at the time. All these nascent institutions were simultaneously putting emphasis on the role of the teacher as a point of reference for their ability to convey the authentic Buddhist teachings. Thus, depictions of great lamas portrayed in a hieratic scale of proportions alongside their spiritual lineages, as depicted here, "...illustrate the link between a teacher and an unbroken line of respected spiritual authorities, whose roots, ideally derived from the much revered Indian masters (Kossak and Singer, *Sacred Visions: Early Paintings from Central Tibet*, 1998, p. 14)." Such empowering imagery of largely scaled lamas painted with emblems of their spiritual enlightenment in conflation with those of the Buddha, not only link an emerging Buddhist culture to their Indian lineage, but also depict the Tibetan master as a manifestation of enlightenment itself.





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**A COPPER INLAID COPPER ALLOY PORTRAIT OF  
LOWO KHENCHEN SONAM LHUNDRUP**

TIBET, 16TH CENTURY

The foot of the base with a lengthy dedicatory inscription composed in three rows of Tibetan script, translated:

"Namo gurune! He whose precious merits (sönam) are accomplished spontaneously (lhündrup), Is the great source (jungne) of excellent doctrine and virtuous goodness (lekpé). He whose glory is resplendent with the many auspicious marks of the Victorious One, Continually bestows his blessings through acts of excellence. Mangalam!"

"In this way, the venerable and most excellent Dharma Lord is the one who possesses wisdom and the nature of compassion. I, Sönam Gyatso, prostrate myself with respect and take refuge at your immaculate lotus feet. May I quickly attain supreme enlightenment! But if I don't, may I follow in your footsteps as per your wishes, most excellent teacher,\* throughout my life! And after liberating me from the fear of Mara and the Lord of Death, and pacifying all the obstacles along the way, I beseech you to fulfil all my intentions and desires in harmony with the Dharma!"

Himalayan Art Resources item no. 1847

17 1/2 in. (44.5 cm) high

**\$100,000 - 150,000**

**錯紅銅羅俄堪千索南倫珠銅像**

西藏 十六世紀

**Provenance**

The Richard C. Blum and Senator Dianne Feinstein Collection

Acquired by 2010



*Fig.1:*

**SEATED MAITREYA BUDDHA  
WESTERN TIBET, 1403-1424**

7 3/8 in. (18.6 cm) high

The Cleveland Museum of Art  
(1989.364)





This magnificent bronze is one the largest-known depictions of 'the Great Abbot', Lowo Khenchen Sonam Lhundrup (c. 1456-1532), who was a prominent lama within the Sakya school of Tibetan Buddhism. Aside from a hairstyle comprising a soft widow's peak and sharpened outlines along his temple, Sonam Lhundrup can be identified by the sword and clothbound sutra blooming by his shoulders, both of which are attributes associated with Manjushri, the Bodhisattva of Wisdom. However, in contrast with other portrait images which typically depict him holding the flaming triple gem (*triratna*), Sonam Lhundrup is portrayed here motioning his hands to turn the 'Wheel of Law' (*dharmachakrapavartana mudra*) in emphasis of his accomplishments as a renowned teacher and scholar.

Lowo Khenchen Sonam Lhundrup was a prince from the ruling house of Lo (or Mustang), which was once a wealthy, semi-independent kingdom in control of an important route connecting the Tibetan plateau and the northern Indian plains. Whereas his brothers were raised to become the future rulers of Lo, Sonam Lhundrup was destined to become a Buddhist monk. He lived during the Ganden Renaissance, of which the Sakya were foremost contributors to Tibet's golden age of artistic, literary, and spiritual achievement during the 15th and 16th centuries (Thurman & Rhie, *Worlds of Transformation*, 1999, pp. 31-2). At age one, Sonam Lhundrup received his first empowerment and transmission teachings from Jamyang Sherab Gyatso (1396-1474), the third abbot of Ngor monastery. By age twenty-two, he received full ordinations from the fourth abbot of Ngor, Kunga Wangchuk (1424-78), and was subsequently appointed as abbot of Lo's royal monastery, Thubten Dargye Ling.

Sonam Lhundrup was also a prolific author, whose corpus of written works exceeded more than three hundred titles. His main contributions to the Tibetan Buddhist canon include his commentaries on the major works of Sakya Pandita (1182-1251), which were held in such high regard that Sonam Lhundrup was considered to be a later incarnation of this Sakya patriarch. He composed biographies such as the life of Kunga Wangchuk, histories, praises, and manuals for rituals and meditative practice. Within the last decade of his life, he trained many Sakya and Ngor leaders at the threshold of the 16th century, including the ninth and tenth abbots of Ngor, and continued to teach and write in Lo and its neighboring kingdoms in the western Himalayas.

Distinct features of this finely cast portrait are the elaborately winding vines and Chinese Ming ruyi clouds carved in semi-deep relief onto Sonam Lhundrup's robe. These details are shared by a portrait image of Sakya Pandita (Pal, Tibet: Tradition and Change, 1997, p. 48-9, no. 24), and a 15th century Maitreya Buddha in the Cleveland Museum of Art (fig. 1; 1989.364), published in Linrothe, *Collecting Paradise*, 2014, pp. 200-1, nos. 4.3 & 4.4. The antecedent for this motif is visible along the dhoti of a West Tibetan Lokeshvara attributed to the 10th and 11th centuries, also in Cleveland (1976.70). Robert Linrothe notes that these textile patterns were being traded among the kingdoms of South, Central, and East Asia since at least the 7th century (ibid, p. 199). Also crucial for comparison is a larger seated figure of a Buddha in vajrasana, whose style of craftsmanship not only matches in design to the Cleveland Maitreya, but also shares with the present work a similar scrollwork on the petals at the front of the lotus base (published in, *The Light of the Buddha: Buddhist Sculptures of the Palace Museum and Zhiguan Museum of Fine Art*, 2019, p. 135, no. 26). This rare detail appears on other non-gilded works of the 15th/16th centuries, including a figure of Virupa in the Rubin Museum of Art, New York (C2001.3.6; HAR 65012) and a portrait of Gotsangpa Gonpo Dorje in the Newark Museum of Art (Marylin Rhie & Robert Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, Expanded Edition, 2000, p. 248, no. 85). This feature is also found in a circa 1600 thangka of Vajrabhairava in the Essen Collection (vol. 2, p. 106, no. II-229) reinforcing the Central Tibet attribution.





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**A PORTRAIT THANGKA OF THE THIRD ABBOT OF TAKLUNG MONASTERY,  
SANGYE YARJON (PRAJNAGURU)**

CENTRAL TIBET, TAKLUNG OR RIWOCHÉ MONASTERY, CIRCA 1236-1296

Distemper and gold on cloth, verso inscribed in Tibetan in black ink with a set of consecration mantras; the *ye dharma verse*; precept of patience; a salutation to the precious teacher Prajnaguru; and a faint outline of a stupa.

Himalayan Art Resources item no. 2822

26 x 18 in. (66.5 by 47 cm)

**\$180,000 - 220,000**

**達隆寺第三任堪布桑傑雅俊（般若上師）肖像唐卡**

藏中 達隆寺或類烏齊寺 約1236-1296年

**Published**

Jane Casey, *Taklung Painting: A Study in Chronology*, Vol. I, Chicago, 2023, p. 420, no. 57.

**Provenance**

The Kronos Collection since 1990





The painting presents the elegant figure of Sangye Yarjon, Third Abbot of Taklung monastery in Central Tibet. The hierarch is seated on a lion throne, dressed in the robes of an ordained Tibetan monk. His head turns to the right shoulder, revealing a strong jawline. The face is idealized, with high cheek bones, aquiline nose, and wide eyes half-closed in contemplation. His hands turn in the teaching gesture, associated with moment the historical Buddha gave his first sermon at Deer Park. This gesture and his seat on the lion throne, indicate his community regarded him as an enlightened being, equal in spiritual stature to the historical Buddha. The great majority of the surviving paintings from the Taklung tradition are portraits of teachers. Paintings of Buddhist teachers were a way to maintain the presence of a teacher in his absence, be it temporary or enduring.

Among the finest examples of Taklung paintings, it is one of about a dozen paintings that survive from his tenure as abbot (1236-1272). Another from this corpus of his portraits sold at Bonhams, Paris, 4 October 2022, lot 101. Nephew of the previous abbot, Sangye Yarjon came to Taklung for training in 1221 at the age of eighteen. He spent his first two years there in meditative retreat. Even in youth, his spiritual presence was notable, prompting the epithet by which he came to be known: Sangye Yarjon, "one progressing this year to buddhahood" (da lo sangs rgyas yar la byon).<sup>[1]</sup> In 1236, when he was thirty-four, his uncle died and he became the incumbent abbot, responsible for the monastery of 5,000 monks.

Above and in the side registers of the central figure are a lineage of teachers, his immediate predecessors in the Taklung spiritual lineage. Beginning with celestial Buddha Vajradhara, the lineage includes the acclaimed Indian yogin Tilopa (fl. late 10th to early 11th century), his disciple Naropa (c. 956-c. 1040), his Tibetan disciple Marpa (1012-1096), and so on, including Milarepa, Gampopa, possibly Phagmodrupa, the First Taklung Abbot Tashipel (1142-1210). The right side register portrays Kadampa lineage figures. A lineage (or lineages) of teachers appears in the top, side, and, occasionally, the bottom registers of most Tibetan paintings. Essentially, they represent the celestial and historical figures who transmitted specific Buddhist teachings from one generation of practitioners to the next. The ancient tradition of paramparā, an unbroken lineage of spiritual teachers and disciples, was widespread in India. It continued into Tibetan Buddhist communities during the 12th and early 13th centuries. Taklung was one of many small Buddhist communities in Tibet at this time, each led by a charismatic leader. The early abbots established monasteries and harnessed resources to create and sustain their monastic communities. They adjudicated local disputes, dispensed food and material resources to the needy, and brokered power among the landed gentry. Above all, they mastered the practices necessary to achieve spiritual realization. Critically, they trained their disciples in the teachings and meditative techniques they inherited from their own teachers.

Spiritual attainment, above all, was the focus of Sangye Yarjon. As he said to his nephew and eventual successor, Mangalaguru, soon after the latter's arrival at Taklung Monastery in c. 1255, "...you, my nephew, should take barley to the value of five zho from my household, and starting from tomorrow, you should stay in retreat. The study that you have already undertaken in Kham is sufficient. This lineage of ours is a lineage of spiritual attainment. So spiritual attainment is very important. It was dependent on their perfection of spiritual attainment that the teachers who were our predecessors acted for the benefit of themselves and others. You should be diligent in your spiritual attainment!"<sup>[2]</sup>

Like other abbots of his day, Sangye Yarjon was also a deft politician. In 1240, the Mongols under Godan Khan invaded Central Tibet. They burned Reting Monastery, killed hundreds of monks and civilians, and looted villages.<sup>[3]</sup> "On one occasion when the large army of Hor Dumur arrived in Tibet, he [Sangye Yarjon] sent his venerable uncle (zhang btsun) bearing gifts to the place where the Hor [were encamped]. By resorting exclusively to prayer, Dumur's inimical thoughts were calmed and he became a disciple."<sup>[4]</sup> When the Mongols sought recommendations for Tibetan leaders with whom they could negotiate, the Taklung abbot (Sangye Yarjon), the Drigung abbot, and the Sakya abbots were named. Specifically, the Taklung abbot was described as the most sociable, Drigung the most affluent, and Sakya the most religious.<sup>7</sup> Sakya Pandita was the chosen emissary and in 1244 he set out from Sakya for Godan Khan's encampment in the Kokonor. This began the powerful Yuan-Sakya alliance that would dominate Tibetan politics for the next century.

Endnotes:

[1] The Taklung History, 271, Gyurme Dorje trans. Stag-lung Ngag-dbang-mam-rgyal, Stag lung chos 'byung (Taklung Dharma History), formally Brgyud-pa Yid-bzhin Nor-bu'i Rtogs-pa Brjod-pa Ngo-mtshar Rgya-mtsho (Wondrous Ocean of Eloquence: Histories of the Taklung Kagyu Tradition), trans. Gyurme Dorje, (Lhasa: Bod-ljongs Bod-yig Dpe-rnying Dpe-skrun-khang [Tibetan Ancient Books Publishing House], December 1992).

[2] Taklung History, 305, Gyurme Dorje trans.; see also The Lhorong History, Tatsak Tsewang Gyal (rta tshag tshe dbang rgyal), Lho-rong Chos-'byung (The Lhorong History), (Lhasa: Bod-ljongs Bod-yig Dpe-rnying Dpe-skrun-khang, 1994), 546-547; and George N. Roerich, trans. and ed., The Blue Annals, from Go Lotsawa, deb ther sngon po (Calcutta, 1949-53; rev. Delhi, 1976, R 1979, 1988), 630.

[3] Tsepon W.D. Shakabpa, Tibet: A Political History. New Haven: Yale University Press, 1967 (New York: Potlala Publications, 1984, reprint), 61.

[4] Taklung History, 276, Gyurme Dorje trans.

Bonhams would like to thank Jane Casey for her assistance with this entry.





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**A THANGKA OF AKSHOBHYA**

TIBET, 14TH/15TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 89961

*Image: 23 1/4 x 19 3/8 in. (59.1 by 49.2 cm);*

*With cloth mounts: 38 1/2 x 19 3/8 in. (97.8 by 49.2 cm)*

**\$20,000 - 30,000**

**To be sold without reserve**

**無底價拍品**

**阿閼佛唐卡**

西藏 十四/十五世紀

**Provenance**

Private European Collection

Sotheby's, New York, 25 March 1999, lot 67

The Richard C. Blum and Senator Dianne Feinstein Collection

This thangka presents the crowned emanation of Akshobhya, the Immovable One, who presides over the Vajra family of Buddhas. The elephant which serves as his animal mount appears twice along the base of his throne and twice again as a pair of elephant heads peer out behind the throne's back. As the Buddha residing within the eastern quadrant of a mandala, he is appropriately protected by Vajrankusha, the hook-wielding guardian of the eastern gate. Also accompanying the Tathagata is the conventional group of eight bodhisattvas as well as two hundred identically repeating Buddhas which represent the concept of the 'Thousand Buddhas of the Auspicious Aeon' (*bhadrakalpa*).

The treatment of the figures' noses with a single vertical line of white pigment to accent their facial profiles has earlier precedents, as seen in 13th century paintings of Bhaishajyaguru and Akshobhya in the Pangtha cave grottoes (Neumann and Neumann, 'The Wall Paintings of Pang Gra Phug: Augusto Gansser's Cave,' in *Orientations*, June 2011, figs. 18 & 23). Supporting its attribution to the 14th/15th centuries is its similar composition with other paintings depicting Cosmic Buddhas and a myriad of Buddhas, including a Ratnasambhava painting sold in Bonhams, New York, 16 March 2015, lot 20, another depicting Akshobhya from the Moke Mokotoff Collection sold in Christie's, New York, 26 September 2023, lot 320, and a thangka of Amoghasiddhi in private hands (HAR 30651), whose crown type and lower garment closely match to that of the present work.





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**A SILVER AND GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA**

TIBET, 15TH CENTURY

Himalayan Art Resources item no. 2826

5 1/4 in. (13.3 cm) high

**\$15,000 - 20,000**

銀及局部銅鑲金釋迦牟尼像

西藏 十五世紀

**Provenance**

Private New York Collection, acquired early 2000s

This gilt bronze recalls the moment Shakyamuni attained complete and perfect enlightenment. His gaze reflects an impartial attitude toward the external world as he extends his right index finger in a gesture recalling the earth bearing witness to his enlightenment. The small vajra placed before his ankles, in front of his pleated garment, serves as a mnemonic to Shakyamuni's 'vajra seat' (*vajrasana*) and the very site of his accomplishment at Bodh Gaya in Northeastern India.

The style of this Buddha reflects a type popularized during the 14th and 15th centuries, shaped by artistic exchanges between Nepal, Tibet, and China. Yuan Mongol rulers actively sponsored the growth of Tibetan monasteries, enlisting Newari artisans to carry out the work. The lightly clad, foliate-hemmed robe bisecting the chest, with fishtail folds over the left shoulder and the edge tucked over the left forearm recalls Newari conventions in their depictions of the Buddha (von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 1, 2001, p. 523, no. 170C). The square panel of the robe behind Shakyamuni's left shoulder references a motif seen on Yuan dynasty bronzes of the Buddha (cf. Bigler, *Before Yongle*, 2013, pp. 92-95 & 112-113, nos. 21 & 26). The Buddha's oversized *ushnisha* is also characteristic of Yuan style, which continued into the early Ming dynasty (for Yuan examples, see von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, 2003, p.1253, no.344D & 344E).

From this period, variations of the Buddha in silver exist. A fully silver cast of the Buddha, lacking gilding, inlay, or incised patterns along the hem, features similarly modeled robes, face, and vajra along the base aligning closely with this Buddha (Christie's, New York, 20 March 2012, lot 102). Another silver, partially gilt Buddha clad in a patchwork robe shares notable parallels to this sculpture, including an extended *ushnisha*, long fingers, and delicately incised hem. Both examples rest on bases of plump lotus flowers, though the beaded borders of this Buddha are rendered with greater refinement.











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**A GILT COPPER ALLOY FIGURE OF MAHACHAKRA VAJRAPANI**

CENTRAL TIBET, 15TH CENTURY

Himalayan Art Resources item no. 85067

15 1/4 in. (37.6 cm) high

**\$500,000 - 700,000**

**銅鑲金大輪金剛手像**

藏中 十五世紀

**Published**

Marilyn M. Rhie & Robert A.F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1996, p. 191, no. 56.

Robert E. Fisher, *Art of Tibet*, 1997, no. 35.

Pratapaditya Pal, *Art of the Himalayas: Treasures of the Himalayas*, Chicago, 2003, p. 126, no. 67.

**Exhibited**

*Art of the Himalayas: Treasures from Nepal and Tibet*,

Newark Museum, New Jersey, 5 January – 1 March 1992;

Portland Art Museum, Oregon, 29 March – 24 May 1992;

Phoenix Art Museum, Arizona, 21 June – 16 August 1992;

The Helen Clay Frick Foundation, Pittsburgh, 13 September – 8 November 1992;

Virginia Museum of Fine Arts, Richmond, 28 February – 25 April, 1993;

Pacific Asia Museum, Pasadena, 22 May – 31 July 1993;

Tampa Museum of Art, Florida, 5 September – 31 October 1993;

National Gallery of Victoria, Sydney, February – April 1994;

Melbourne Museum, Melbourne, 1994;

Australian Museum, Sydney, April – June 1994;

Art Gallery of Western Australia, Perth, July – September 1994;

Musée Cernuschi, Paris, February – May 1996.

*Wisdom and Compassion: The Sacred Art of Tibet*,

Asian Art Museum of San Francisco, April 17 – August 18, 1991;

IBM Gallery of Science and Art, New York City, 15 October – 28 December, 1991;

Royal Academy of Arts, London, 18 September – 13 December, 1992.

**Provenance**

The Zimmerman Family Collection, since mid-1960s





The wrathful form of the bodhisattva Vajrapani stands in union with his consort, Mamaki, on an oblong lotus base, their feet trampling the Hindu gods Indra and Brahma. Her body presses against his, forming a single, indivisible entity, her arms woven into the space between his shoulders and three-faced head. They balance in an extended lunge, thigh to thigh as she wraps her left leg around his waist. Her pleated skirt sways, but their feet are grounded. He is ornamented with coiling snakes as earrings, armbands, bracelets, and anklets. Two snakes intertwine in a crossed corset around his torso, one slides around his waist, and another is fastened around his hair. Another serpent writhes from the grip of his teeth. His epithet 'Great Wheel Holder of the Thunderbolt' is indicated by his back raised arm which holds the girdle of a pointed vajra. His form exhibits a syncretic style characterized by Indic iconography, Yuan dynasty connections, and Nepalese artistic traditions.

Although a rare subject, this ferocious, multi-limbed, and eroticized snake-bearing form of Vajrapani occurs with predominance during the 15th century, primarily in Central Tibet. Wrathful deities and their consorts became central to the secret, multi-layered, and mystic practices of tantric Buddhism during this period. As the largest gilt sculptural examples of this deity, this Mahachakra Vajrapani commands great reverence amidst an increasingly depicted class of wrathful tantric deities.

Mahachakra Vajrapani appears predominantly in this iconographic format—three-faces, six-arms, and holding a consort—during the 15th century. Among the gilt-sculpture and painted examples of the period, most appear to emerge from Shigatse in Tibet. A contemporaneous wall painting from the top floor of the Gyantse Kumbum shows a ferocious Mahachakra Vajrapani wearing a five-lobed crown and posturing with his six hands positioned in mudras identical to those in this sculpture. He too clasps a snake in his fangs, crushing the tail beneath his feet (HAR 42944). Two Mahachakra Vajrapani paintings which include Sakya lineage masters illustrate similar iconography (HAR 21949 and 58322), as do two gilt-sculptures (Bonhams, Paris, 12 June 2023, lot 25 and Christie's, Paris, 16 December 2022, lot 173). Each wears ornamental coiling snakes, symbolizing Mahachakra Vajrapani's role as subduer of Nagas. His placement alongside other fierce meditational deities on the top floor of Gyantse Kumbum recognizes him among the highest class of tantric beings. Here, that position is reinforced by the scale of this commission.

The origins of these wrathful Esoteric Buddhist deities date to the late 6th century in India. Earlier examples of wrathful deities are depicted as subsidiary figures, in forms derivative from the non-Buddhist, pre-Vedic nature spirits called *yakshas*. Growing out of Mahayana practices, they were worshipped in a subordinate role, alongside a bodhisattva, to remove worldly adversities. A plump, round-faced *yaksha* appears as an attendant to the bodhisattva Vajrapani on a 7th/8th century sculpture from Nalanda (Linrothe, *Ruthless Compassion*, London, 1999, p. 36, fig. 15). This subsidiary position developed though into independent entities replete with their own particular iconographic characteristics in eastern India around the 8th century. A 10th century depiction of Vajrapani-Trailokyavijaya, also from Nalanda, depicts a wrathful figure with features comparable to this sculpture, with his lunging stance, four faces, eight arms, raised vajra, and trampling two Hindu gods beneath his feet (ibid, p. 197, fig. 160).





The development of this class of Esoteric Buddhist deities in the culminating phase of Indian Buddhism in the late 11th/12th century, profoundly influenced their immigration into Tibet. As the wrathful deity's centrality matures, he is often accompanied in a locked sexual embrace by a female consort (called *yab-yum*, or "father-mother," in Tibetan), emphasizing a core yogic approach to supreme realization through sexual symbolism. The principle of union as a method of merging polarity – wisdom (female) and compassion (male) – was a tenet adopted from India into Tibet, which established a firmament of Esoteric Buddhist practice in the remote regions of the Himalayas during the Second Dissemination of Buddhism (late 10th-12th century). Beginning only in the 14th century, though, does Tibetan art demonstrate an expanding corpus of wrathful imagery shown in sexual union, emphasizing its increasing importance in tantric Buddhist practice. In addition to its scale, Mahachakra Vajrapani's sexual, wrathful, and destructive power are given exalted status with his flame-colored hair and third eye painted between two bulging pupils. He stares at a face mirroring his own intensity with his furrowed brow meeting an open-mouthed consort who entwines her body against his. Their implements of *vajra*, *kapala*, hooked knife (*kartrika*), and snake articulate a couple who wield great transformative power, even over the gods whom they trample.

While eastern Indian art may have established the iconographic inspiration for such potent images, the traditions between Nepal and China increasingly influenced the physiognomy, ornamentation, and decorative pattern in Tibetan art. In part, the 14th century set in motion a synthesis of styles in Tibet through innovations made at the Yuan court under the direction of the Nepalese artist Aniko (1244-1306). The close political ties between China and Tibet during the Yuan dynasty affected an influence of Chinese tastes, but so did a longstanding legacy in Tibet of employing craftsmen from the Kathmandu Valley for ever-expanding monastic complexes.

This Mahachakra Vajrapani bears the legacy of both these traditions. His towering orange hair correlates to an earlier 13th century Nepalese painting tradition in Tibet where a Mahakala wears similarly stylized curled-tipped tufts of hair. (Kossak & Singer, *Sacred Visions*, 1998, p. 146, no. 38). The lozenge-shaped armbands and bracelets of the consort, rippling sash over Vajrapani's shoulders, and styling of both crowns reference Nepalese traditions, indicated on a 14th century standing Maitreya (Bonhams, New York, 20 March 2018, lot 3205). The absence of inlaid gemstone jewelry reflects Yongle-period sculptural conventions as does the contouring of the garments which flow in pleats along the consort's waist and legs. The incised hem of her skirt draws inspiration from Chinese silk designs, which were exchanged as political gifts, particularly in Shigatse where Chinese court patrons supported regional building projects.

Despite the historical influences from India, Nepal, and China, this sculpture remains distinctly Tibetan in style and subject, marked by regional inventiveness. The mouth of the tiger's skin engulfing Mahachakra's leg is a witty detail discussed by David Weldon in reference to a wrathful figure of Bhurkumkuta (Bonhams, 19 March 2019, lot 947), and which he states is also present on murals at Gyantse (Weldon and Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pp. 116, pl. 25). Contextually, the deity of large-scaled of the subduer of serpents, with its wrathful intensity and erotic energy, has a formidable presence. It holds the centrality of the transformative tantric Buddhist experience – for he is capable of terrifying both mundane and spiritual obstacles as a vehicle for achieving liberation.





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**A BON THANGKA OF KUNZANG GYALWA DUPA**

TIBET, 15TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 73121

37 1/4 x 30 in. (94.6 by 76.2 cm)

**\$30,000 - 50,000**

**貢桑嘉瓦堆巴苯教唐卡**

西藏 十五世紀

**Published**

Per Kvaerne, *The Bon Images of Tibet: the Iconography of a Living Tradition*, London, 1995, pp. 60-1, pl. 15. (illus. front cover)

**Provenance**

The Kronos Collection since c.1985

The central figure of this thangka is the Bon deity, Kunzang Gyalwa Dupa ("the All-Good, Assembly of Conquerors"). He wears elaborate crowns highlighting his five heads, bejeweled ornaments, and holds a sun and moon disk in his primary hands of his ten arms. His multi-limbed and multi-armed form display presents a composite representation portraying a consummate image of all the Bon deities as one. The image closely follows a textual description composed by the great scholar Sherap Gyaltsen (1356-1415), who describes the deity with a body that "shines like fire-crystal" surrounded by his consorts Tugje Chamma and Namkai Lhamo, the Goddesses of the four seasons, and hosts of protecting spirits (P. Kvaerne, *The Bon Religion of Tibet*, 1996, p. 30). Among them is Machen Pomra, shown riding atop a snow lion.

Although Buddhism became the dominant religion in Tibet, an indigenous religious tradition, Bon, was introduced in the 10th and 11th centuries. The origins of Bon are complex and vary greatly across literary and oral sources, especially in relation to Tibetan Buddhism. Both Tibetan Buddhism and Bon overlap in doctrine and practice, evident here in the iconographic arrangement of the multi-limbed central deity enlarged on an animal ornamented throne, *heruka* consort deities, and surrounding lineage of lamas. While many principles are similar, they are represented often by their own characteristic symbols. For example, the core understanding that reality is of an unchanging nature corresponds to both Bon and Tibetan Buddhism, though it is represented symbolically in the former tradition by the counter-clockwise svastika, held in the deity's upper hand. The animals of dragon, elephant, lion, horse, and curved-beaked garuda along the base of the throne, show distinctive Bon iconography, as does the multi-animal headed Walse Ngampa with faces of makaras, tigers, and lion in the upper register.

Few Bon paintings from this 15th century period are known. One depicting Kuntu Zangpo, dated to the 15th century (Sotheby's, Paris, 15 December 2022, lot 17), shows a similar gridded composition. Another set of Bon deity paintings, from the 16th century, illustrates a fine level of detail (ibid, pl. 4, p. 42; pl. 5, p. 44; pl.8, p. 48). However, none of these examples show a refined level of artistry exhibited in the wide-faced, soft-lipped, and epicanthic folded eyes of the faces. The gesso-layered ornamentation set along the crown and jewelry of the central figure heightens the enchanting decoration, an effect which also appears on a Vairocana thangka from the 14th/15th century (Bonhams, Hong Kong, 30 November 2022, lot 1024). The flanking figures in this Bon thangka wear crossed body sashes similar to those seen on the surrounding bodhisattvas of the Vairocana thangka.





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**A WOOD AND GILT COPPER REPOUSSE SUTRA COVER**

TIBET, 12TH/13TH CENTURY

Himalayan Art Resources item no. 2828

7 1/2 x 26 1/2 in. (19 by 67.3 cm)

**\$100,000 - 150,000**

**木及銅鑲金錘揲護經板**

西藏 十二/十三世紀

**Provenance**

Spink & Son Ltd., London, July 1988

A Distinguished Private European Collection





The vast majority of Tibetan book covers are made of wood. They are shaped in a large horizontal format, serving as a protective cover for Buddhist texts. Many are ornately carved and include a coating of gilding. Many portray Prajnaparamita, the personification of wisdom accompanied by buddhas, as seen here. Fewer extant examples feature hammered metal designs. Of these prized repousse covers, most date to an earlier period of Tibetan history (12th-14th centuries), when texts from eastern India were readily copied and transported to Tibet to shape a developing doctrinal Buddhist landscape. Tibetan manuscript covers and their texts show a historical relationship to eastern Indian texts in format and subject. Their highly ornate style bears Newari influences of metalworking techniques and painted manuscript pages. This gilded repousse manuscript belongs to a small group of remaining examples that show their early paradigms. It captures a quite literal example of the flourishing of Buddhist teachings during the Second Dissemination (late 10th-12th centuries) in Tibet.

Tibetan manuscript covers adhere to a format and adopt popular subjects from Pala period Buddhist predecessors. Eastern Indian manuscripts comprise of an elongated wooden cover and back enclosing palm leaf pages of illuminated texts. Although the Tibetans replaced palm leaves with paper for their translated sutras, they retained this elongated format, albeit with a dramatic increase in size. More, the *Prajnaparamita Sutra* was among the two most frequently illuminated text from eastern India produced between the 10th-13th centuries. This rectangular format featuring Prajnaparamita is visible on an 11th century manuscript page from Bihar (Pal and Meech-Pekarik, *Buddhist Book Illuminations*, 1988, p. 52, pl. 4). The sutra's proliferation was tied to merit, with an increased benefit gained through the act of donation. The Bihar example corresponds with the period of Tibetan translations and transmission of texts, reinforcing Prajnaparamita's popularity on Tibetan books covers as well.

The origins of repousse book cover decoration link both the eastern Indian tradition and Newari manuscript making conventions. In effect, their legacies were so bound together, the former influencing the latter, that their overlapping trends show the increasing availability of inspiration for those itinerant Tibetan seekers of the Buddhist doctrine. An 11th/12th century wooden manuscript featuring applied gilt and repousse decorations atop a wood panel is understood to be a Tibetan commission made by eastern Indian artists (Kossak & Singer, *Sacred Visions*, 1998, p. 12, fig. 6). The figures and scrolling borders are illustrated in a Pala period style, though the size — nearly identical to this example — is indicative of other Tibetan book covers from the 11th-12th centuries. The similarity in size and repousse décor to this example suggests an active Tibetan culture that sought and commissioned objects from Buddhism's heartland in India.

Still though, the elaborate style and the use of a single sheet of metal covering the entire panel of wood shows stronger affiliations with Nepalese motifs. A 1207 repousse manuscript cover encasing a wooden panel which has been attributed to Nepal, shows a similarly brimming space of details and pronounced beaded border (Pal and Meech-Pekarik, *Buddhist Book Illuminations*, 1988, p. 105, pl. 26). More, the accompanying painted manuscript page portrays a buddha on a cornice-framed throne similarly styled with *makara* projections, scrolling foliates, and a stepped-plinth, which appear on this example. The throne ornamentation, the *kirtimukha* apexes, decorative lion bases, and alternating lower projections of birds, ducks, monkeys, and *kinnara* of this example are all featured in painted Nepalese manuscript covers dated to 1028 (ibid, p. 112-113, fig. 37).

The closest comparison in size and style is dated to the 11th/12th century (Amy Heller, *Tibetan Art*, 1999, p. 63, no. 37). Like the present lot, it also frames five figures within niches surrounded by lavish scrolling embellishments and a pronounced beaded border. Three other repousse covers fall within a similar dimensional range (Sotheby's, New York, 23 March 2007, lot 7; Gunter Gronbold, *Tibetische Buchdeckel*, 1991, p. 84, no. 31; Gilles Beguin, *Art sacrée du Tibet*, 2013, p. 128, no. 52). The first and third are dated to the 13th century. Gronbold assigns a later date, though he also compares that example to the 1207 cover in the Pal publication. It is likely that these repousse manuscripts, like much of Tibetan art of the period, were crafted by Newari artisans for Tibetan patrons. Newari craftsman were deft metal workers who produced tailored-sized sutras for Tibetan commissions, incorporating legacies of Indian prototypes and Newari decorative motifs.







**A THANGKA OF VAISHRAVANA**

CENTRAL TIBET, FIRST HALF OF 15TH CENTURY

Distemper on cloth.

Himalayan Art Resources, item no. 77147

14 9/16 x 14 in. (37 by 35.5 cm)

**\$60,000 - 80,000****北方多聞天王唐卡**

藏中 十五世紀上半葉

**Published**

Thangka Calendar 1997, the month of March, Windpferd Verlag, Aitrang, 1996

**Provenance**

Important German private collection, collected in the 1970s and 80s, mainly acquired at Schoettl Ostasiatica, Stuttgart

Vaishravana holds the Victory Banner (*dhvaja*) in his right hand and is dressed in golden armor as King of the Horses and Guardian of the North. As bestower of wealth he holds a mongoose emitting a stream of jewels. Vajrapani is depicted in front of the upper tier of Vaishravana's palace, which is surrounded by the Eight Lords of the Horse (*ashvapati*), Vaishravana's celestial army, each affiliated with cardinal and ordinal directions: Atavaka (southwest) holding a lance and pennant in the upper left of the painting; Purnabhadra (south) beneath; Manibhadra (west) and Samjneya (southeast) below; Pancika (northwest) in the upper right of the painting, holding a pavilion; Jambhala (east) below; Kubera (north) beneath; and Bijakundalin (northeast) in his characteristic attitude, turning his horse away from the viewer and with a shield on his back.

A red sun and white moon, with their Chinese symbols of a three-legged crow and a hare, are depicted on either side of the central figure. A nobleman holding a scepter, with arms concealed within voluminous sleeves, stands to the left of Vaishravana behind his white snow lion mount, and a noblewoman with a canopy of serpents stands on the right offering a bowl of gems. A corpulent attendant in a white *dhoti* at the left of the lotus pedestal empties a leopard-skin sack of jewels that rain down on a ritual scene beneath: a lay practitioner seated on a cushion with vases, offerings, and a low table covered with a tiger skin. A warrior beside a lake advances on foot, with an elephant and horse bearing auspicious emblems.

The iconography—including the Eight Lords of the Horse, the noble couple, the attendant figure with a sack of gems, and the warrior, elephant, and horse—is similar to a fifteenth-century Vaishravana collected by Giuseppe Tucci and now in the Metropolitan Museum of Art (acc. no. 2021.290), see Kossak and Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, 1998, pp. 185-187, no 53, where Casey discusses the uncertainties surrounding the identification of the noble couple at Vaishravana's side. Tucci believed them to be the king and queen of the nagas, who were conquered by Vaishravana and now offer obeisance, *ibid*, p. 185. The *naga* canopy over the noblewoman's head in this work—which is not a common feature on Vaishravana paintings—seems to support Tucci's identification.

The Chinese-style three-tiered roof of Vaishravana's palace recalls the reconstruction at the Sakya monastery of Shalu by Yuan (1271-1368) court artisans. The running scroll design along the base of the throne resembles the Yuan and early-Ming-dynasty (1368-1644) motif commonly used on porcelain and Buddhist metalwork, indicating a date not much later than mid fifteenth century. The formal repeating cloud pattern background is reminiscent of the mature Sakya painting style, and a Sakya monastery commission is thus likely, possibly Ngor; compare the repeating background, the broad lotus pedestal, and the ritual scene on a fifteenth-century Mahakala painting (Marylin M. Rhie and Robert A. F. Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, 1999, pp. 307-309, no. 97) that includes a depiction of a Sakya hierarch tentatively identified as Ngorchon Kunga Zangpo (1382-1456) (HAR 135). Compare the painting to another 15th century painting of Vaishravana in the Metropolitan Museum of Art (2021.290)



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**A GILT COPPER ALLOY FIGURE OF DORJE TROLO**

TIBET, 18TH CENTURY

Himalayan Art Resources item no. 2827

11 in. (27.9 cm) high

**\$15,000 - 20,000**

**銅鑲金忿怒蓮師像**

西藏 十八世紀

**Provenance**

Sotheby's, New York, 22 March 1989, lot 283

The Great Guru, Padmasambhava, appears in this sculpture as one of his eight emanations, Dorje Drolo ('The Wrathful Vajra'). Padmasambhava's aspects were revealed by the great *terton*, treasure revealer, Nyangrel Nyima Wozer (1124–1192). Through meditative experience, Nyangrel encountered eight distinct emanations of Padmasambhava, two of which appear in wrathful form. Dorje Drolo's fierce aspect here is characterized by bulging eyes, fiery eyebrows, bared teeth, a skull-crown, and a garland of severed heads. His corpulent body is wrapped in a folded cloak, with his chest laid bare revealing a pendant necklace and crossed chained brace around his torso. His two arms stretch diagonally, his right arm lifted up holding the base of a *vajra* and his left extended down cradling the top of a *kila*. He sits astride a fang barring, protruding tongued tiger, braced to remove all obstacles on the path to enlightenment.

Of the several sculptural examples which exist, all depict him with his arms outstretched, holding his two obstacle removing implements. Each references Padmasambhava's realization through the practice of Vajrakīlaya, whose name itself conflates these two spiritual weapons. All of these examples also show Dorje Trolo seated or standing over a protective tiger. Two close parallel sculptures depict a similar arrangement of garments, posture, and stylistic details including looped chains hanging from his crown (HAR 12089 and HAR 3314835), though this example bears the most penetrating gaze. The popularly portrayed lore of the eighth great manifestation of Padmasambhava, Dorje Trolo, is defined within a prescriptive iconography, both recognizable and fierce.





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**A VAJRABHAIRAVA MANDALA**

TIBET, 15TH CENTURY

Distemper and gold on cloth; framed. Inscribed on the verso in black ink with the Vajrabhairava mantra, prepatience prayer, and repeated "ohm, ah, hum" invocations.

Himalayan Art Resources, item no. 2829

29 ¼ x 24 in. (74.3 by 61 cm)

**\$40,000 - 60,000**

**大威德金剛壇城**

西藏 十五世紀

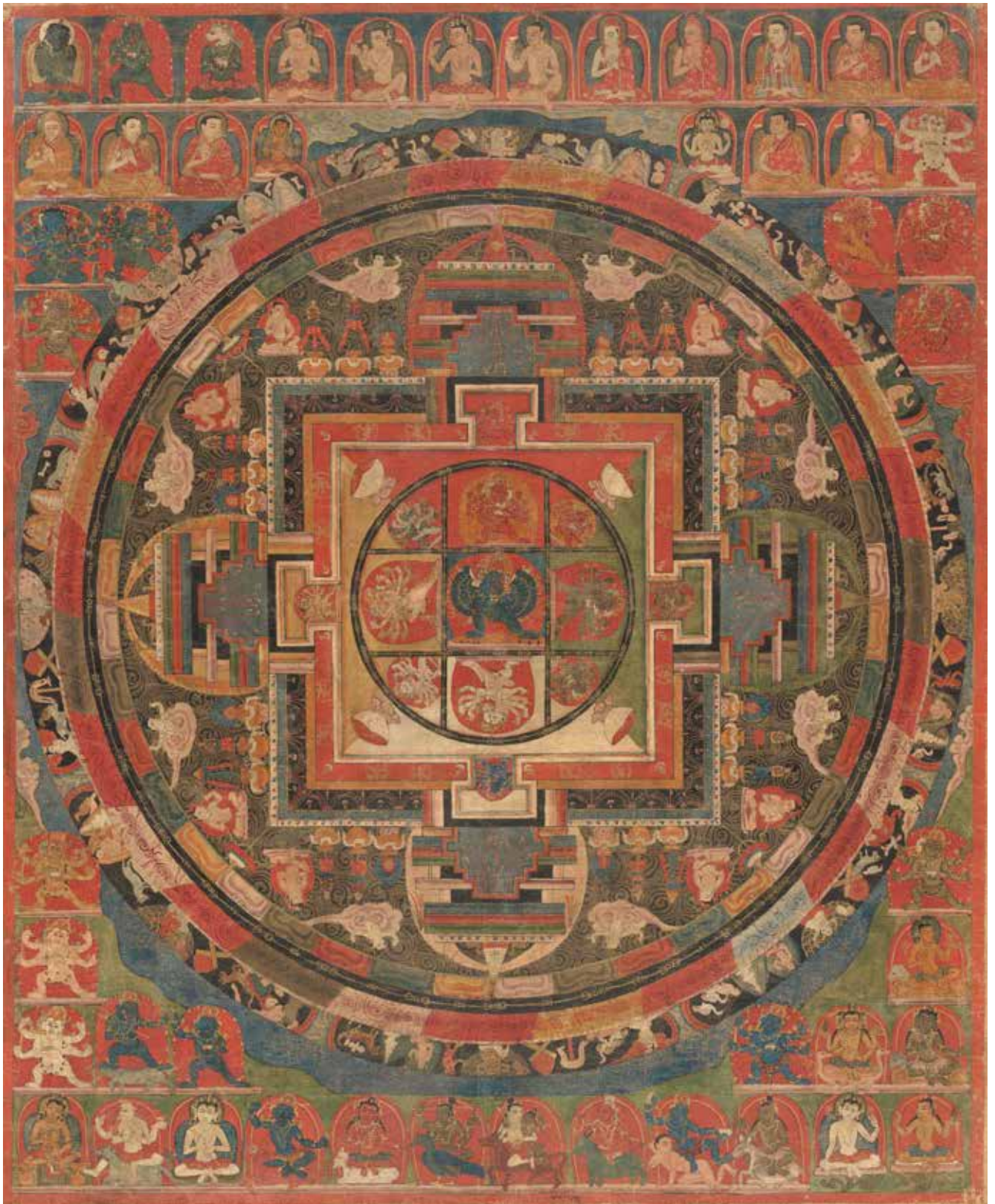
**Provenance**

The Kronos Collection since c.1985

This exceptional work represents a mandala of Vajrabhairava, the wrathful form of Manjushri. The black-skinned Vajrabhairava functions as a meditational deity in Vajrayana Buddhism, and in this mandala, he is featured in the center of the image in a fierce stance with a buffalo head and six pairs of arms. Within the circle, known as the ring of fire, are eight other deities, some depicted with consorts and others without.

Compositionally rich, the accompanying figures and architectural motifs in a myriad of colors draw the eye and capture the attention of the viewer as if entering a different dimension. This mandala is meant to be a spiritual instructional guide to aid the user in meditation through visualizing the many elements of the work. Vajrabhairava is a main meditational deity in three schools of Tibetan Buddhism, and this brilliant work depicts his mandala according to the Gelug Tradition's Rwa Lineage. The Gelug School is the newest tradition and was founded in the late 14th century by the lama Je Tsongkhapa (1357-1419), who can be seen in the top left corner of the thangka below the deity Vajradhara. In the painting's bottom register, Hindu gods, such as Ganesha, Indra, Vishnu, Brahma, Uma Maheshvara, and Agni, are also illustrated on their respective mounts. For a very closely related 15th-century Vajrabhairava mandala of a different lineage tradition, see HAR 12356.







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**A THANGKA OF THE SAKYA ORDER LINEAGE**

TIBET, LATE 16TH or 17TH CENTURY

Distemper on cloth.

Himalayan Art Resources, item no. 2830

34½ x 22 1/8 in. (87.6 by 56.2 cm)

**\$80,000 - 120,000**

**薩迦傳承祖師唐卡**

西藏 十六世紀末/十七世紀

**Published**

Giuseppe Tucci, *Tibetan Painted Scrolls*, 1949, p. 369, cat. no. 25, illus. pl. 46

**Provenance**

Giuseppe Tucci, Rome

Wildenstein & Co. Inc., New York

Alice and Nasli Heeramaneck, New York

Christian Humann (Pan-Asian Collection), 1974-1982

Robert Hatfield Ellsworth, New York, 1982-1993

European Private Collection

The painting depicts the progenitors of the Lamdre esoteric teachings that are the core instructions of the Sakya order of Tibetan Buddhism. Inscriptions on the painting and in the margins identify the lineage. Vajradhara is seated on a lotus throne above left, with hands crossed in *prajñalinganabhinaya mudra* holding a golden sceptre (*vajra*) and bell (*ghanta*). The semi-wrathful goddess Nairatmya sits on a tiered dais to the right, holding the flaying knife (*kartrika*) and skull bowl (*kapala*). In a distinctive use of perspective, Nairatmya's throne is set further back in space than that of Vajradhara, while Indian *mahasiddhas* Virupa and Kanha share a pedestal below, sitting side by side as if in conversation. Shakyamuni Buddha appears in the uppermost register, with the *mahasiddhas* Abala Vajra and Garbharipa in clouds at either side. Padmasambhava and consorts Yeshe Tsogyal and Mandarava are seated on lotus flowers between Virupa and Kanha, with Nakkro and Pawo Dorje to the left and right seated in a mountainous landscape. The inscription identifying the pandita in the lower left is illegible, with Luhipa, Ludrup, and Aryadeva seated to the right.

The four principal figures are the primogenitors of the Sakya Lamdre teachings, and the painting is thus likely to be the first in a large series depicting the gods, Indian *mahasiddhas*, and Tibetan Sakya masters of the lineage. Two more paintings from the series depict Tibetan Sakya hierarchs, each with a similar composition of four prominent figures set in simple landscape (Tucci, *Tibetan Painted Scrolls*, 1949, p. 369-70, no. 26-7, illus. pls. 47-8). The composition of four figures seated in two registers is a common format in Sakya-lineage painting that seems to have been devised around the turn of the sixteenth century, as seen in a series of circa-1500 Sakya lineage *thangkas* now dispersed in public and private collections, including one in the Los Angeles County Museum of Art (see Pratapaditya Pal, *Art of Tibet*, 1983, p. 150, cat. no. P15, pl. 20 and cover). The lamas depicted in the circa-1500 series are seated on elaborate snow-lion thrones with Nepalese style *toranas*, set against a midnight-blue background with a golden scrolling vine and flower design. The Tucci paintings represent a later development of this classic format, with the introduction of a simple landscape and less-elaborate thrones and date to around the end of the sixteenth or early seventeenth century. Tucci noted that the dimensions of the painting were unusually long and narrow and that the cloth mounts were attached only to the top and bottom of the painting (ibid, p. 370). These mounts are now missing, but it may be assumed they were the type of simple dark-blue upper and lower fishtail-shaped textile mounts which predate the "rainbow" brocade frames that became popular in later periods.



315

**A GILT COPPER ALLOY FIGURE OF ARHAT ABHEDA**

TIBET, 18TH CENTURY

Himalayan Art Resources item no. 2846

4 1/4 in. (10.8 cm) high

**\$4,000 - 6,000**

銅鑲金阿秘特尊者像

西藏 十八世紀

**Provenance**

Private New Jersey Collection, acquired early 2000s

This sculpture portrays Arhat Abhedha holding an enlightenment stupa, his identifying attribute, between his palms. He represents one of the first disciples of Buddha Shakyamuni, known as *arhats*, a Sanskrit term meaning "one who has conquered one's enemy". He is part of a consortium of enlightened beings who have transcended the cycle of rebirth. Such sculptures were often produced in sets.

Like many sets of the 18th century, Abhedha appears on a cushioned base, and sits in a relaxed posture. He wears patchwork robes in reference to his direct relationship with Buddha Shakyamuni, who was likely included among the set. Other comparative examples of arhats seated on squared cushions, wearing flowing robes, and of a similar scale include a sculpture of Arhat Kalika (Bonhams, New York, 14 March 2017, lot 3205) and another of Arhat Kanakavatsa, housed in the Museum der Kulturen, Basel (Essen & Thingo, *Die Gotter des Himalaya*, 1989, Vol. II, p. 127, no. II-274).









316

**A THANGKA OF THE MIRACLE AT SHRAVASTI**

TIBET, 17TH CENTURY

Distemper on cloth; recto with inscription in Tibetan gold ink under the throne and under the offerings translated as follows:

"The nagas offered a lotus tree (...) with as many as one thousand petals (...) was seated in the heart of that lotus. Then, many similar lotuses appeared to the right and left of the Blessed One (*bhagavan*). On these also were seated many emanations of the Buddha. [In the same way], Buddha Avatamsaka manifested himself as far as the Akanishtha realm. Upon seeing the miracle, [King] Prasenajit, the queen's retinue, hundreds of thousands of spiritual heirs who had come from different lands, and hundreds of thousands of celestial gods felt overjoyed."

"Yaksha Vajrapani having sent [dusty] wind gusts and torrential rain, such that the magical pavilion did not come into the path of their sight, the heretics ran away."

Himalayan Art Resources item no. 18342

35 x 24 3/8 in. (89 by 62 cm)

**\$50,000 - 70,000**

**舍衛城神變唐卡**

西藏 十七世紀

**Provenance**

The Richard R. & Magdalena Ernst Collection

Sotheby's, New York, March 22, 2018, no. 959

Probably one of a series of paintings, this elaborate and skillfully-painted thangka depicts one episode of the Miracles at Shravasti, which are traditionally celebrated in Tibet during the Great Festival of Miracles in the first two weeks of the Tibetan New Year. The celebration praises the defeat of six Brahmanical or non-Buddhist teachers (*tirthika*) by Sakyamuni Buddha. This thangka appears to narrate the eighth miracle, with the naga offering a lotus tree of a thousand petals with myriad emanated Buddhas expounding the dharma while Vajrapani dispels the heretics depicted in the lower left of the painting.

Sakyamuni is depicted with his right hand raised in *vitarka mudra* and left in dhyana mudra. He is surrounded by a multitude of Buddhas within a rainbow realm and seated on a flower rising from a lotus pond with naga in attendance. Gods, mythical animals, monks, and dignitaries are in obeisance to each side, with a stupa on an outcrop below.





317

**A GILT COPPER ALLOY FIGURE OF BUDDHA**

TIBET, 18TH CENTURY

Himalayan Art Resources item no. 2831

10 1/2 in. (26.7 cm) high

**\$30,000 - 50,000**

**銅鑲金佛陀像**

西藏 十八世紀

**Published**

David Weldon, "Tibetan Sculpture Inspired by Earlier Foreign Sculptural Styles", *Oriental Art*, no. 46, 2000, p. 52, fig. 17.

**Provenance**

Pan Asian Collection

Sotheby's, New York, 24 September 1997, lot 39

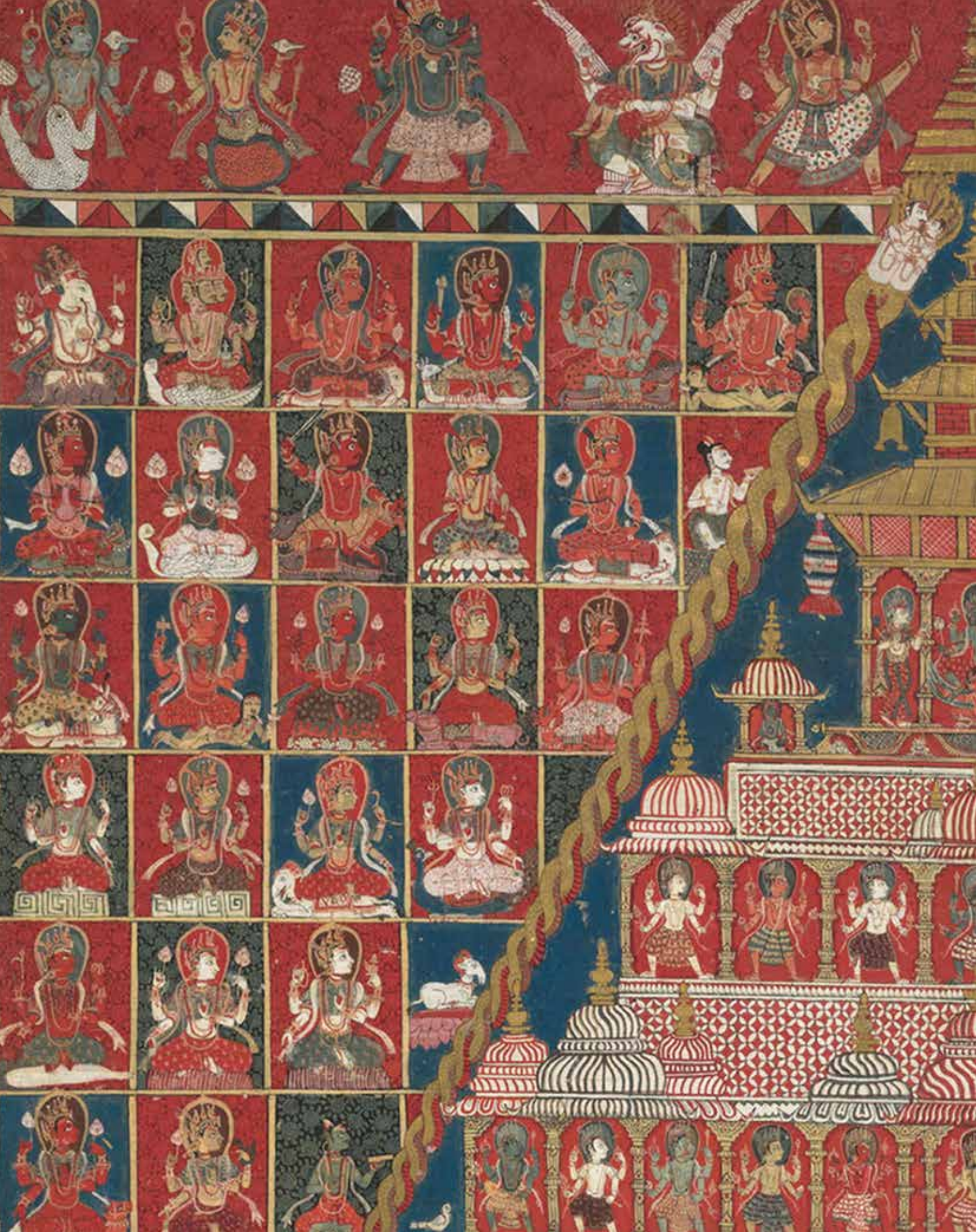
This gilt copper alloy Buddha exemplifies the enduring influence of Gupta and Licchavi artistic traditions, demonstrating how classical Indian sculptural ideals were absorbed into Tibetan art. The Buddha stands in *abhanga*, a slight contrapposto, with the hip shifted right and the left knee subtly bent. His right-hand forms *varada mudra*, a gesture of charity, while his left hand holds the hem of his garment. The serene expression, with downcast eyes, arched brows, and an aquiline nose, enhances the meditative presence of the figure.

Comparable examples highlight this stylistic continuity between India, Nepal, and Tibet. A Gupta period Buddha (Von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 216, no. 45C) shares the same slender contours and transparent drapery, emphasizing fluidity. A Licchavi-period Buddha (ibid, p. 307, no. 75F), represents the next stage of this evolution, with a more localized interpretation seen in the flowing robe and facial stylization. This Tibetan example integrates both traditions, maintaining the Gupta foundation, while adopting the refined casting techniques of Nepalese artisans.

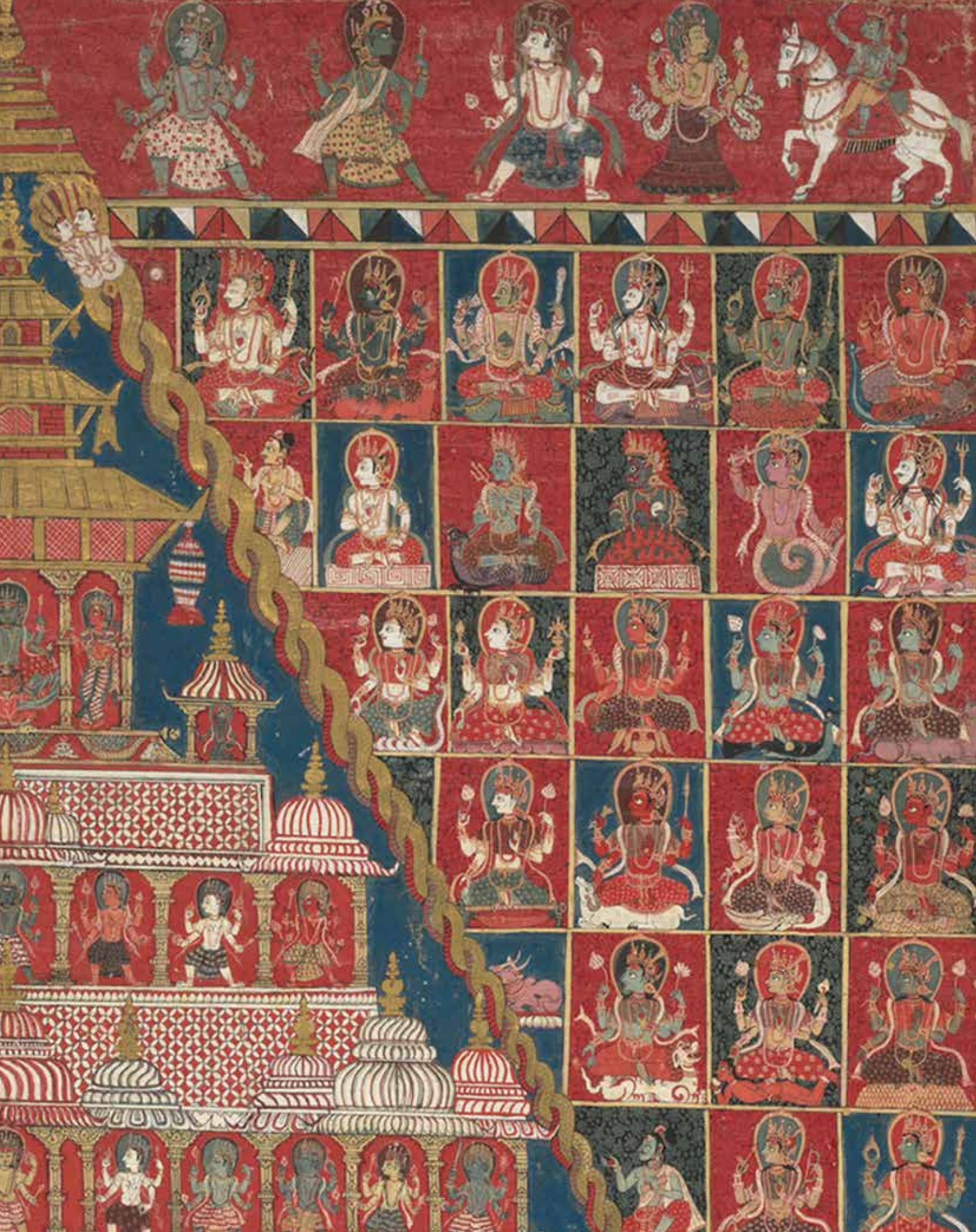
The Tibetan inscription on the reverse further contextualizes its Tibetan origins as does the blue pigment of the hair. As a direct continuation of the Gupta sculptural canon, this piece highlights the influence of Indian aesthetics in their full integration into Tibetan Buddhist art.













**A PAUBHA OF A VAISHNAVITE TEMPLE**

NEPAL, DATED 1716

Distemper and gold on cloth; recto with a lengthy dedicatory inscription in the lower register, dated 836 Samvat (1716 CE), translated:

"Greetings to Shri-Ananta. May it be auspicious. In the year 836, on the fourteenth day of the bright half of the Bha-dra month, on Monday, during Garakaran\_a and Atigan\_d\_yoga [this painting was consecrated]. Having properly performed the rite of Avantavrata for fourteen years, the Brahmin named Suvarnadeya, the son of Ratnabhadra, commissioned [this painting]. I bow down to Ananta. Learned people consider him Shabda Brahma [but even] yogis do not know him well. Some regard him as a flame of the ever-burning lamp of knowledge. Some consider him an incarnation of Manu. Those who believe in the philosophy of Mi-ma-msa and Tantra think that he is Shiva (Isha). However, according to wise logicians he is the creator god.

"On Monday, the fourteenth of the bright half of Bhadra, during the Dhanes\_t\_ha naksa\_tra and the Atigan\_d\_a yoga, during the karan\_a muhurta, when the sun was in Virgo and the moon in Aquarius, in the year 836 [c. August-September 1716 CE] Ratnabhadra and his wife Siddhevari and their son Suvarnadeva, along with others, eight persons altogether, accomplished the Anata vrata and consecrated this paubha [patibha-la], may it be auspicious. Each year this paubha should be displayed at the place where the Anata vrata is performed. May we achieve the affection of shri shri shri Anata vrata; may it be thus!"

Himalayan Art Resources item no. 1856

64 x 46 in. (163 by 117 cm)

**\$80,000 - 120,000****毗濕奴神廟博巴**

尼泊爾 1716年（據題記）

**Published**

Hugo E. Kreiger, *Kathmandu Valley Painting, The Jucker Collection*, Boston, 1999, p. 62, no. 18.

**Provenance**

Dr. Ernst 'Mischa' and Angela Jucker Collection

Sotheby's, New York, 28 March 2006, lot 16

The Richard C. Blum and Senator Dianne Feinstein Collection

This large 18th century Newar painting depicting a Vishnu shrine is a mimicry of a historical moment in Nepal. It displays religious rites set within an architecturally rendered shrine in Newar style, as well as the associated patronage of Bhaktapur, one of the three Malla kingdoms of the Kathmandu Valley (1201-1769). The inscriptions along the lower register states the painting was commissioned in 1716, and its purpose was to commemorate the fourteenth year of performing the rite of Anantavrata. Alongside a heavily stylized Newar aesthetic, is also the allusion of a factual presentation of the rites, activities, and historic figures of the Kathmandu Valley. Few paintings, exist on this scale, with intact inscriptions, giving an impressively clear example of late Malla period cultural achievements.

The religious activity being performed centralizes on Vishnu and Anata, the seven-headed snake who unfurls in a canopy behind the deity's head. Both are supported from the oceanic underworld of eight *nagas* who are depicted beneath the animal mounts of Vishnu and his flanking consorts, Lakshmi and Sarasavati. In the upper register, ten avatars of Vishnu are presented including Matsya the fish, Kurma the tortoise, Varaha the boar, Narasimha the lion, Vamana the dwarf, Pashurama (Rama with an axe), Rama, Balarama, Buddha and Kalkin. Vishnu's multifarious emanations gained popularity towards the end of the 17th century in Nepal, when Vaishnavite cults influenced from India superseded devotees dedicated to Shiva. This revival of the religious rites to Vishnu resulted in the celebration of these devotional activities by donors, priests, and kings who are depicted in the lower register.

These illustrated figures below give historicity, as Suvarnadeva, a Brahmin priest officiates the ceremony before a fire offering. His parents sit beside him, all who are named in the inscription as donors. Moreover, in the lower right corner sits King Bhupatindramalla of Bhaktapur (r. 1696-1721), accompanied by his young son, Ranajitamalla (r. 1722-69). He wears a distinctive white headdress and striped large cape, in a similar fashion as he is portrayed in a portrait (Pal, *The Arts of Nepal*, Vol. II, 1978, pp. 128-9, pl. 193). Bhupatindramalla was considered a great builder and patron of the arts, for which under his reign Bhaktapur experienced a cultural high point. His patronage for the cultivation of the arts is emphasized in the vibrant celebration, enhanced by the musicians and dancers positioned alongside the king and the priest. Large format paintings recording festivals and ritual rites at temple complexes holds precedents in other paintings, including an early 18th century image of the shrine of Jagannatha (Metropolitan Museum of Art 2019.185), both paintings which in detail chronicle localized traditions.

These paintings set within temple complexes drew from existing architectural structures, and are even site specific as in the Metropolitan example. They reflect local architectural designs, a distinctive tradition of timber arcades decorated with richly carved columns, brackets, and porticoes. Sloping tiered tiled roofs are elaborated with stupa finials and golden spires. This architectural typology is referred to in other examples of large format paintings including two depicting Vishnu shrines (ibid, 1978, no. 115) and another sold in Sotheby's, New York, 22 March 2018, lot 901, which convey the elaborate integration of religious activity, cultural interactions, and aesthetic and architectural designs. At such a grand scale, the painting evokes the rich cultural legacy of the late Malla era.





319

**A THANGKA OF DORJE SHUGDEN**

CENTRAL TIBET, 19TH CENTURY

Distemper on cloth.

Himalayan Art Resources, item no. 8284

19 7/8 x 14 5/8 in. (50.5 by 37 cm)

**\$30,000 - 50,000**

多傑雄登唐卡

藏中 十九世紀

**Provenance**

Galerie Koller, Zurich, November 21 and 22, 1992, no. 112

European Private Collection

Sotheby's, Paris, December 11, 2018, no. 55

The finely-drawn black-ground thangka (*nagthang*) depicts the Sakya-order 'worldly protector' Dorje Shugden (Watt, op. cit.) seated on a lion throne above a sea of blood in a pagoda of skulls, entrails, and severed heads. Two Sakya hierarchs appear in golden spheres above: the founder of Ngor monastery, Ngorchen Kunga Zangpo (1382-1456) on the left and a teacher on the right, possibly Jamyang Khyentse Wangpo (1820-1892) (*ibid*), with the lappets of his scholar's cap folded up and crossed at the front. This rare thangka is likely to have been painted in the nineteenth century during the relatively short time that Dorje Shugden was the protector deity of Khangsar Labrang, one of four ruling abbatial houses of Ngor monastery, before the deity fell out of favor among Sakya masters in the early twentieth century (*ibid*).

With an intensely-fierce expression on his bearded face, Dorje Shugden holds a jewel-club (*ratna danda*) in his raised right hand, a white skull with black heart in his left, and a noose (*pasha*) in the crook of his arm. He wears boots, monastic robes, and a *tulku's* gold lacquer riding hat. Six-armed Hayagriva and Brahmanarupa Mahakala appear in the upper tiers of the temple, with emanations of Dorje Shugden in the lower tiers riding a white horse, a black horse, an elephant, a dragon, and a *kyung bird*. Snake-bodied Rahula and blue Mahakala holding a tally stick and skull appear to the left and right of the palace, and an armored protector deity guards the temple gates below. A *naga* emerges from cosmic waters beneath, surrounded by fabulous landscape and mythical beasts. The painting is executed with painstaking attention to detail, which reaches its height among the layers of draped textiles which adorn the deity, each rendered with a unique design.





320

**A GILT COPPER ALLOY FIGURE OF SHADBHUJA MAHAKALA**

MONGOLIA, 18TH CENTURY

Himalayan Art Resources item no. 61542

5 ¼ in. (13.3 cm) high

**\$8,000 - 12,000**

銅鑲金六臂大黑天像

蒙古 十八世紀

**Provenance**

New York Private Collection, by 1990s

Bonhams, New York, 19 March 2018, lot 3054

This 18th-century Shadbhuja Mahakala embodies the divine rage of a ferocious protector quelling obstacles to enlightenment. Three bulging eyes, sharp fangs showing through his roaring snarl and flaming hair in upward-twisting tendrils complete his wrathful expression. Standing in a powerful, wide stance, his six arms fan out, holding symbolic attributes. Evocative details enhance the sculpture's dynamic presence. The interior of his mouth and lips retain traces of red pigment, the swirling sash on his left side heightens the sense of movement, capturing the ceaseless energy of the deity. See related examples of this subject in the Zanabazar Museum of Fine Arts (HAR 50320) and sold at Bonhams, London, 12 May 2016, lot 219.







321

**A THANGKA OF THE FIFTH KENTING TAI SITU, CHOKYI GYALTSEN PALZANG**

EASTERN TIBET, 18TH CENTURY

Distemper and gold on cloth; inscribed on the verso in black with the Suprathishtha mantra in Lantsa script and translated:

I supplicate to His Eminence Tai Situ, who understands the profound and extensive meaning, and blessed immeasurable beings with streams of great bliss.  
The six classes of beings, including the master, enjoy the victory of wisdom. The vast clouds of Dharma conquered the earth. May this bring an abundance of happiness.  
With all the completion of good qualities of the path and bhumi, he has reached the peak of the path of no cultivation, the supreme method of collaboration. May he quickly attain the state of Vajradhara. Mangalam.

Inscribed on the recto in gold ink identifying the central figure and upper register:

(Chokyi Gyaltsen Gelek Pal Zangpo, 1560-1632) (Central Figure)

(Dragpa Gyaltsen Dragpa chok yang, 1619-1656), (Upper Left)

Combined practice of three roots (Upper Center)

Vajrabhairava (Upper Right)

Himalayan Art Resources item no. 61612

33 x 21 in. (84 by 53.3 cm)

**\$20,000 - 30,000**

**五世廣定大司徒卻吉堅贊帕桑唐卡**

藏東 十八世紀

**Provenance**

Private Collection, acquired in Asia, 1970/80s, by repute

This elegant thangka is rendered in a Kham-dri style of Eastern Tibet, related to the aesthetic revival inspired by Situ Panchen (1700–74) and the Karma Kagyu Order of Tibetan Buddhism in the 18th century. Informed by the Chinese landscape tradition, a high level of refinement is shown in every element; from the deft, light brushstrokes creating the rocky outcroppings, clouds, cranes perched on gnarled boughs, and the gradual washes conveying the verdant ground's recession. It belongs to part of a set of paintings, another which features the Eighth Tai Situ, Chokyi Jungne, and also includes a curious inverted rendering of the mountains (Ashmolean Museum, Oxford, EA1991.180).

The subject of the painting is identified by inscription as the Fifth Tai Situ, Chokyi Gyalsten Palzang. Chokyi Gyaltsen (1337–1448) was the first to bear the title of Kenting Tai Situ, bestowed upon him by the Ming emperor Yongle. A close disciple of the Fifth Karmapa, he was appointed head teacher at Karma Gon Monastery, which remained the seat of the Tai Situ lineage until the 18th century. The 5th Tai Situ played a crucial role in transitioning the title from a family-based succession to a recognized incarnation lineage, receiving the distinctive red crown from the Karmapa. He contributed significantly to Tibetan Buddhism, securing imperial recognition, constructing a new prayer hall at Karma Gon, and overseeing artistic projects guided by the Karmapa.





322

**A GOLD GROUND THANGKA OF VAJRABHAIRAVA AND CONSORT**

TIBET 18TH/19TH CENTURY

Distemper and gold on cloth; with original silk brocade mounts.  
Inscribed on the verso in black ink with the following mantras and prayers, translated:

"For the sake of all beings, I become Heruka,  
May all beings be placed in the supreme state of Heruka.  
Om Suprathishta Vajra Ye Swaha!

The vastness of the sky is like the master of the five kayas,  
Who realized the ultimate state,  
May all the beings be placed in that very state with ease,  
Worshiping the Buddha and listening to the Dharma,  
Practice the ten Bhumis to become a master of the five kayas,  
Attain enlightenment in the pure realm, to guide all beings through  
various manifestations.  
Om Suprathishta Vajra Ye Swaha!

The virtuous action of making this glorious Guhyasamaja Buddha  
Akshobhya along with surrounding deities,  
Is dedicated to the accumulated merits of all the beings,  
May I, along with all beings attain the state of the four kayas of union.

After achieving the ultimate state,  
Appearing in countless manifestations,  
The one who holds all the Buddha's teachings,  
May he liberate all the beings from the ocean of cycles.  
Om Suprathishta Vajra Ye Swaha!"

Himalayan Art Resources item no. 2832  
*Image: 34 x 66 1/2 in. (86.4 by 169 cm)*  
*With silks: 51 1/4 x 78 1/2 in. (130.2 by 199.4 cm)*

**\$20,000 - 30,000**

**金地大威德金剛及明妃唐卡**  
西藏 十八/十九世紀

**Provenance**

Private American Collection, acquired in Nepal, 1968  
Thence by descent to the present owner

This large horizontal depicts three boldly rendered tantric deities on a gold ground. At the center is Ekavira Vajrabhairava with his consort Naro Dakini framed in an aureole of licking flames. Above the central figure, in smaller scale, sit three Geluk lamas. Below, standing on the spine of a buffalo is protector Yama Dharmaraja. To the left sits Guhyasamaja in union with his consort Sparshavajra surrounded by halos of red and green encompassed in a rainbow-hued orb. Protecting this deity are small representations of Hayagriva and Vajrapani. Blue-bodied Chakrasamvara stands to the right, wearing garlands which wrap around his red-bodied consort, Vajravarahi. Below, the peaceful Buddha Amitabha sits in gold. Repeated images of the goddess Tara, outlined in red ink, are set against the gold background.

The format and style align with Qing modalities. This thangka's horizontal format follows compositions commonly painted on walls in monastic chapels and was popular within the Gelug order since at least the 18th century. The arrangement was possibly inspired by the imperial Qing workshop, which produced examples now held in the Palace Museum, Beijing (Wang [ed.], *Zangchuan Fojiao Tangka*, Hong Kong, 2006, pp. 262-285, nos. 240-263). Moreover, the choice of gold ground follows a tradition of laying images directly onto Chinese gold silk. Other examples featuring boldly colored figures on gold ground with repeated outlined figures include a thangka of Tangtong Gyalpo (HAR 21792); a Vajrapani thangka (Bonhams, New York, 14 March 2016, lot 33; and another example illustrated in *The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p. 108, no. 98.







323

**A GILT COPPER ALLOY FIGURE OF STANDING BUDDHA**

SRI LANKA, KANDYAN PERIOD, 18TH CENTURY

20 1/2 in. (52.1 cm) high

**\$8,000 - 12,000**

**銅鑲金佛陀像**

斯里蘭卡 康提時期 十八世紀

**Provenance**

The Manhattan Art and Antiques Center, Fall 2011

The Kandyan style which is depicted here, plays with elements of abstraction of form and line. The curved contour of the figure's right side contrasts with the straight edge of its left, and the gilded surface is finished using formalized waves to convey the wrinkling of a light cotton robe under Sri Lanka's tropical humidity.

This sculpture stands out for its gentle air. There is a natural gradient to the slope of the broad shoulders which tapers to delicately depicted fingers, especially that of the lowered hand. Contrasting pieces are published alongside this figure in Phoenix Art Museum, *Guardian of the Flame*, 2003, pp. 148-9. As Listopad notes, while Kandyan Buddha images appear similar at first glance, "a great deal of variation in terms of quality and iconometry governs the shapes and proportions of the Buddha bodies, most notably the shapes and features of the heads" (Phoenix Art Museum, *Legacy of Kings*, 2021, pp. 98-9).



324

**A GILT COPPER ALLOY FIGURE OF STANDING BUDDHA**

SRI LANKA, KANDYAN PERIOD, 18TH CENTURY

20 5/8 in. (52.4 cm) high

**\$8,000 - 12,000**

**銅鍍金佛陀像**

斯里蘭卡 康提時期 十八世紀

**Provenance**

The Manhattan Art and Antiques Center, Fall 2011

Sri Lanka maintains the longest continuous tradition of Buddhism in the world, and Sri Lankan Buddha statues are distinguished for their elegance and air of benign authority, which the present sculpture has in abundance. Large, solid, and dazzling, it is a canonical example of royal commissions made during the late Kandyan period (c.18th/19th century), evoking both the Sri Lankan sculptor's adherence to tradition, and the flair of new and confident foreign rulers striving towards a distinct identity.

His broad shoulders and powerful build follow a precedent set among Sri Lanka's earliest Buddha images of the Anuradhapura period, such as the monumental c.8th-century Avukana Buddha. So too does the appearance of a glorious flame to denote the ushnisha, which grows larger and broader in the Kandyan period. The robe is also draped asymmetrically in a mode emulating the Anuradhapura style, but with a new panache conveying a fine cotton garment wrinkling under a tropical climate. Meanwhile, his right hand, raised in the gesture of teaching, bears etched lotus at the center of his palm.



325

**A COPPER ALLOY FIGURE OF BUDDHA**

MYANMAR (BURMA), PAGAN PERIOD, 12TH CENTURY

12 in. (30.5 cm) high

**\$50,000 - 70,000**

**佛陀銅像**

緬甸 蒲甘王朝 十二世紀

**Provenance**

Sotheby's, New York, 4 June 1984, lot 111

A Distinguished Private European Collection

This impressive seated figure of the Buddha is a fine and rare example of bronze sculpture from the Pagan period in Burma. Capturing the moment the Buddha calls the earth goddess to witness, the 12th-century sculpture is shown with the figure's right arm extended in *bhumisparsha mudra* to mark his attainment of enlightenment following defeat against the malignant Mara. Like other examples from Pagan, this Buddha is depicted with heavy-lidded downcast eyes, upturned lips in a soft smile, an elongated nose and earlobes, thin eyebrows, and the signature *ushnisha* in the shape of a small flame. His diaphanous robes cling to his form, appearing as if they are a part of his slender body. Other Pagan Buddhas found in such good condition indicate that they were perhaps kept for private use, rather than being used in daily or regular worship. Given as a donation to accrue spiritual merit, this Buddha and additional examples may have been interred into the walls of a temple to increase the potency of the donation, a practice that has been recorded on stone inscriptions found at Pagan.

The geographic proximity to eastern India inevitably led to cultural connections between Pala India and the Pagan kingdom, influencing artistic production in Myanmar during the 8th to 12th centuries. Bronze sculpture played a significant role in the transmission of Pala styles to Southeast Asia due to their smaller size and portability. Pala-period Buddhas have the same sensuousness in their facial expression and bodies when compared to the Pagan Buddha. However, the Pala kingdom followed Mahayana Buddhism, whereas the founder of the Pagan kingdom, Anawrahta, was converted to Theravada Buddhism by a Mon monk. He favored depicting seated Buddhas in *bhumisparsha mudra* perhaps as a metaphor for his own conquests, and established thousands of temples and pagodas in Pagan.

Comparable examples of this image include an 11th-century stone sculpture of the Buddha Shakyamuni from the Jean-Michel Beurdeley Collection (see *Light of Asia: Buddha Sakyamuni in Asian Art*, 1984, no. 115), featuring the Pagan style *ushnisha*. Another example is a sandstone Buddha seated in *dharmachakra mudra* from the Bagan Archaeological Museum (see *Buddhist Art of Myanmar*, 2015, pp. 116, no. 14). The National Museum, Yangon, has an 11th-/12th-century bronze Standing Buddha (ibid., pp. 126-7, no. 19). Finally, similar to the present lot, another 12th-century bronze figure of Buddha, which sold at Sotheby's, New York, 28 October 1991, lot 106, also exhibits the distinctive high-tin-content copper alloy often used in casting the small corpus of Pagan bronzes.





326

**A COPPER ALLOY SHRINE TO SHIVA**

ORISSA, 11TH CENTURY

8 in. (20.3 cm) high

**\$20,000 - 30,000**

**濕婆銅像**

奧里薩邦 十一世紀

**Published**

Jeff Watt & Walter Arader, *Embodying Enlightenment: Buddhist Art of the Himalayas*, 2015, p. 7, no. 4.

**Exhibited**

*Embodying Enlightenment: Buddhist Art of the Himalayas*, McClung Museum of Natural History and Culture, The University of Tennessee, Knoxville, 11 September 2015-3 January 2016.

**Provenance**

Private Collection, Switzerland

Sotheby's, London, 18 April 1983, lot 73

Christie's, New York, 19 March 2014, lot 1083

Private Collection, US

This elaborately cast 11th century shrine from Orissa, depicts Shiva seated in *lalitasana*, the posture of royal ease. He holds a lotus and *kapala* in his upper hands, symbolizing his cosmic power. His lower right hand is held in *varada mudra*, a boon granting gesture. He wears five pointed crown surmounted by a tall *jatamukuta*, strands of layered necklaces, and armbands with trident-like finials. Nandi, Shiva's *vahana*, lies in devotion beneath his extended foot, in diminutive size. The aureole surrounding Shiva is pierced with floral and flame motifs, culminating at the apex with a fierce *kirtimukha*. Shiva, in this portrayal, embodies both divine grace and authority.

This shrine exemplifies the dynamic compositions of Pala period metalworking traditions. The refined details are characteristic of the regional style of Orissa. A close comparison can be made with an Uma Maheshvara shrine from Orissa dated to the 11th-12th century (Khandalavala & Gorakshkar, *Eastern Indian Bronzes*, India, 1986, pp. 163, no. 273) Both shrines share an intricate *prabhavali* and remarkable precision in jewelry, crown, and posture. For such a small size, both sculptures show technical refinement and artistic sophistication, hallmarks from the region.

The small format of the present lot indicates the distinct portability of such shrines. Other small shrine examples include a Shiva Vrishavahana, attributed to Bengal (ibid. no. 272) and another of Green Tara, attributed to Kurkihar (Bonhams, Paris, 11 June 2024, lot 24). Including this lot, all three, despite their finely rendered details, exhibit distinct regional characteristics. The attenuation of the body and filigreed ornamentation of this Orissa example differ from the fleshier physiognomy and compact stature of the Kurkihar Tara. The tight and narrow lotus petals of this example contrast with the wide-petaled presentation on the Bengal and Kurkihar examples. All show the pivotal aesthetic transformations of the period, with this shrine standing as a testament to Orissa's distinctive bronze artistry.





327 ▲ □

**A COPPER ALLOY FIGURE OF APPAR**

TAMIL NADU, VIJAYANAGARA PERIOD, CIRCA 15TH CENTURY

21 3/8 in. (54.3 cm) high

**\$40,000 - 60,000**

**To be sold without reserve**

**無底價拍品**

**仙人銅像**

泰米爾納德 毗奢耶伽那羅王朝 約十五世紀

**Provenance**

Private French Collection, acquired in the early 20th century, by repute

Eve, Hôtel Drouot, Paris, 17 January 2008, lot 239

Ex-Private UK Collection

The amiable Saivite saint Appar greets us with his hands raised in *anjali mudra*. While many sculptures of Appar had separately cast shovels which have long been lost, here the attribute has had the benefit of being integrally cast, resting in the crook of his left arm still. Appar's shovel reminds us of his exemplary dedication to temple gardens. One of the four primary South Indian Saivite *nayanars*, he is immortalized as a great poet-saint. Appar contributed a momentous body of hymns in the 7th century as *bhakti* coalesced into a lasting religious movement, emphasizing ecstatic devotional worship and the experience of God.

This figure is modeled in the Vijayanagara style, with robust proportions showing well-defined arms and shins poised atop a crisp lotus pedestal. The artist has paid special attention to the garment around his legs, mimicking a woven fabric. The sculpture compares favorably to other Vijayanagara Appars sold at Sotheby's, New York, 21 March 2012, lot 281 and held by The Art Institute of Chicago (1970.552) and the Norton Simon Museum (F.1972.45.02.S). A very closely related example sold at Sotheby's, New York, 19 September 1996, lot 150.





328

**A GREY CHLORITE STELE OF VISHNU**

KASHMIR, LATE 7TH/8TH CENTURY

12 in. (30.5 cm) high

**\$60,000 - 80,000**

**灰岩毗濕奴像**

克什米爾 七世紀末/八世紀

**Published**

Pratapaditya Pal, *The Arts of Kashmir*, New York, 2007, p. 80-81, no. 77

John Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and Its Influences*, 2013, p. 233, pl. 102.

**Provenance**

John Siudmak Asian Art, London, 1998

A Distinguished Private European Collection

This chlorite stele carved in the round depicts a four-armed Vishnu attended by a forward-bending Gadanari, who holds a chowrie, and backward-arching Chakrapurusa, who holds a fan. They represent Vishnu's personified weapons, symbols that are carved on the back side of each attendant figure. Vishnu stands on a lotus in shallow relief, petals fall over the edge of the plinth. Arising out of the lotus is the bust of the Earth Goddess.

Siudmak dates this sculpture to the second quarter of the 7th century and articulates its Post-Gupta style. He closely compares this sculpture to a 7th century Vishnu in the Metropolitan Museum of Art (1982.462.9). Both exhibit anatomical volume and draped garments folded around their waist, cascading in layered pleats down his leg. These notable features reflect the enduring influence of Classical designs from the ancient region of Gandhara. Both sculptures feature a double-stranded *yajnopavita* that falls to the level of the groin and a wide sash crossing diagonally across Vishnu's waist with a small folded loop, bearing Gupta motifs.

There are several differences between this sculpture and the Met example. The diadem of each includes three raised emblems, though this sculpture features a crescent design supporting a flower-head. It is the crown type which becomes the dominant headdress for Brahmanical and Buddhist deities alike (Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and Its Influences*, 2013, p. 333, pl. 151a). Unlike the Met Vishnu's bibbed necklace, this necklace displays dangling pendants. The face also differs, with heavier slanted eyes and a more narrowly structured physiognomy. The sculpture also bears comparison to another 7th century Vishnu in the Museo d'Arte Orientale, Turin (1Ap/163).





329

**A RED SANDSTONE RELIEF OF GODDESS YAMUNA AND SHIVA**

NORTH INDIA, 9TH/10TH CENTURY

28 1/2 in. (72.4 cm) high

**\$20,000 - 30,000**

**紅砂岩雅穆娜女神與濕婆像**

印度北部 九/十世紀

**Provenance**

Sotheby's, New York, 22 March 1989, lot 30

Yamuna, the river goddess, stands gracefully holding a pot crowned with a lotus bud in her raised right hand. Below her swims her mount, the tortoise, whose patterned shell is marked with shallowly incised circles. Churning river waters of spinning relief designs extend behind the tortoise's thrusting flippers. Three 9th century examples stele depicting river goddesses share similar features to this example (Los Angeles County Museum, M.79.9.10a-b and M.72.1.4). The first two display a format in which Yamuna and Ganga appear as paired steles, suggesting the present Yamuna was likely accompanied by her anthropomorphized river companion, Ganga.

In this example, Yamuna stands beside Shiva, who appears to her right, with one hand holding a lotus bud to his chest. Two crossed birds fly above Yamuna and Shiva, carrying a shared garland held in their beaks. Lotus leafed parasols act as canopies over each of their heads, a motif typical of the 9th/10th centuries, also found on this third LACMA example. Shared too by this stele and the latter reference is Yamuna's attendant - a dwarfed plump female - who, in this relief, presses between the pair, hunching under Yamuna's arm.





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Jules Speelman

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Hong Kong | 5 May 2025 at 7pm

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As used herein, the term "Conditions of Sale" includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms "Bonhams," "we," "us" and "our" refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms "you" and "your" refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term "hammer price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot:

- (a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):

28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.

- (b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.

- (c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.

- (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the "3rd-party bidding platform fee") equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term "purchase price" means the aggregate of (a) the hammer price, (b) the buyer's premium, (c) any 3<sup>rd</sup>-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "SALES AND USE TAX" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
- (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions");
- (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be



# Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The  $\alpha$  symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.
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Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

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12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).
15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

# Conditions of Sale - continued

## SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
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- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

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- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

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- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

## SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

- a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," "Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or "Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

# Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
  - (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
  - (ii) The arbitration shall be conducted in New York, New York; and
  - (iii) Discovery and the procedure for the arbitration shall be as follows:
    - A. All arbitration proceedings shall be confidential;
    - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
    - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
- To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

### ❑ No Reserve

Unless indicated by the ❑ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### ▲ Bonhams' Ownership Interest in Property Offered at Auction

The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group



# Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

## **□ Bidding by Interested Parties**

We will mark the lot with the □ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

## **○ Guaranteed Property/Third Party Irrevocable Bid**

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

## **Ω Import Duty**

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

## **Y Restricted Materials**

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

## **Ⓢ Lot Shown with a Display-Only Part**

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

## **W Oversized Lot**

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

## **P Premium ("Purple Paddle") Lot Subject to Restricted Bidding**

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).


### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.



### Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

### Reserve

Unless indicated by the  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  symbol next to the lot number(s).

### Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via [MyBonhams.com](http://MyBonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

### Online Bidding Registration for Companies or Other Legal Entities:

You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

**The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.**

# Buyer's Guide - continued

## Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

## Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

## Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

## Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com).
- **For property from BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at [bids@bonhamsskinner.com](mailto:bids@bonhamsskinner.com).

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

## Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

## Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

## FURNITURE/LARGE OBJECTS

Transfer .....\$75  
Daily storage .....\$10  
Full Value Protection (on Hammer + Premium + tax): 0.3%

## SMALL OBJECTS

Transfer.....\$37.50  
Daily storage.....\$5  
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

## A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect



# Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd.  
Somerville, NJ 08876

## B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door to Door Services  
6280 Peachtree St.  
Commerce, CA, 90040

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dtusa.com](mailto:auctions@dtusa.com).**

### Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

## COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

### Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines  
Baker's Best  
150 Gould Street  
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact [wine@bonhams.com](mailto:wine@bonhams.com) or [staff@gordons.com](mailto:staff@gordons.com). Contact [staff@gordons.com](mailto:staff@gordons.com) for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

### Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

### Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

**Please email the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

<b>Sale title:</b> Indian, Himalayan & Southeast Asian Art	<b>Sale date:</b> 19 March 2025
<b>Sale no.</b> 30446	<b>Sale venue:</b> New York
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

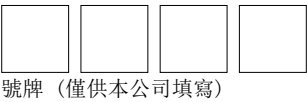
BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:





登記及競投表格

邦瀚斯  
(出席者 / 書面競投 / 電話競投) 請選擇競投方法



Bonhams

此次拍賣會，包括所有投標和購買，均受邦瀚斯的銷售條件約束。您應該在出價前閱讀相關銷售信息及條款，並確保您了解任何購買應支付的費用。本條款還規定了投標人和買家的某些承諾，並限制邦瀚斯對您的責任。請注意，所購拍品的發票將以本表格所示的姓名開具，并且只接受從該姓名（或公司名稱，如果代表該公司出價）名下的賬戶中付款。

數據保護

如果我們在您註冊或向我們投標時獲得有關您的任何個人信息，我們將僅根據我們的隱私政策的條款使用它。您可以在我們的網站 (www.bonhams.com) 上找到我們隱私政策的副本，或通過郵寄方式向客戶服務部索取，地址為 香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號1426522，或通過電子郵件發送至 info@bonhams.com。

根據您之前與我們的互動，我們可能會不時向您提供我們認為您可能感興趣的商品和服務信息。您可以隨時選擇不接收這些通信。如果您不想收到此類通訊，請勾選此框 ☐

投標人須知

在銷售前至少24小時，您必須提供政府簽發的帶照片的身份證件，例如護照或駕駛執照，以及 - 如果身份證件中未包含 - 地址證明，例如當前的水電費賬單或銀行卡/信用卡賬單。公司客戶還必須提供公司註冊文件、實益擁有人擁有公司 25% 或以上股份的證明文件以及指定個人行事權力的確認書。未能提供這些文件可能會導致您的投標不被處理。無法在銷售前提供文件的客戶可以選擇使用我們的信用卡驗證選項在線投標。請注意，我們保留要求銀行賬單或押金的權利。

若成功購買拍品

本人將自行提取貨品 ☐

請安排運輸公司聯繫我提供報價，  
我同意將本人聯繫資料交予運輸公司。 ☐

\* 任何人士、競投人及買家必須年滿18歲方可於拍賣會

上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: Indian, Himalayan & Southeast Asian Art		拍賣會日期: 19 March 2025	
拍賣會編號: 30446		拍賣會場地: 香港 New York	
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。			
<b>一般競投價遞增幅度（港元）：</b> HK\$10,000 - 20,000.....按 1,000s HK\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s HK\$50,000 - 100,000.....按 5,000s HK\$100,000 - 200,000.....按 10,000s HK\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s HK\$500,000 - 1,000,000.....按 50,000s HK\$1,000,000 - 2,000,000.....按 100,000s HK\$2,000,000以上.....由拍賣官酌情決定			
拍賣官可隨時酌情決定把任何競投價拆細。			
客戶編號		稱銜	
名		姓	
公司名稱(如適用的話將作為發票收票人)			
地址			
城市		縣 / 郡	
郵編		國家	
流動電話		日間電話	
夜間電話			
競投電話號碼（包括電話國家區號）			
電郵（大楷）			
請回答以下所有問題			
1. 已提供身份證件：政府頒發的身份證件 <input type="checkbox"/> 以及（如果該身份證件中的地址與您當前住址不符） <input type="checkbox"/> 當前住址的水電費賬單/銀行賬單。如果本賬號為公司賬號，請提供公司註冊證書、您的身份證件（如上）如果不是董事，請提供授權您代理行事的信件），以及公司受益人的文件證據。			
2. 您是否為第三方代理競拍? <input type="checkbox"/> 如果是，請填寫問題3。			
3. 競拍人的姓名、地址和聯繫方式（電話和電子郵件）。 競拍人的身份證件：政府頒發的身份證件以及（如果該身份證件中的地址與當前住址不符） <input type="checkbox"/> 當前住址的水電費賬單/銀行賬單。			
您是否以商業身份競拍？ 是 <input type="checkbox"/> 否 <input type="checkbox"/>		如果您在歐盟註冊了增值稅，請在此輸入您的註冊信息： <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>	

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

通過簽署本表格，您確認您已查看上述拍品的目錄，同意銷售條件，包括其中列出的保證，並同意支付適用買方佣金、增值稅和任何其他應付費用。這會影響您的合法權益。	
簽字:	日期:









**Bonhams**

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New York, NY 10022

+1 212 644 9001  
[bonhams.com](http://bonhams.com)

**AUCTIONEERS SINCE 1793**